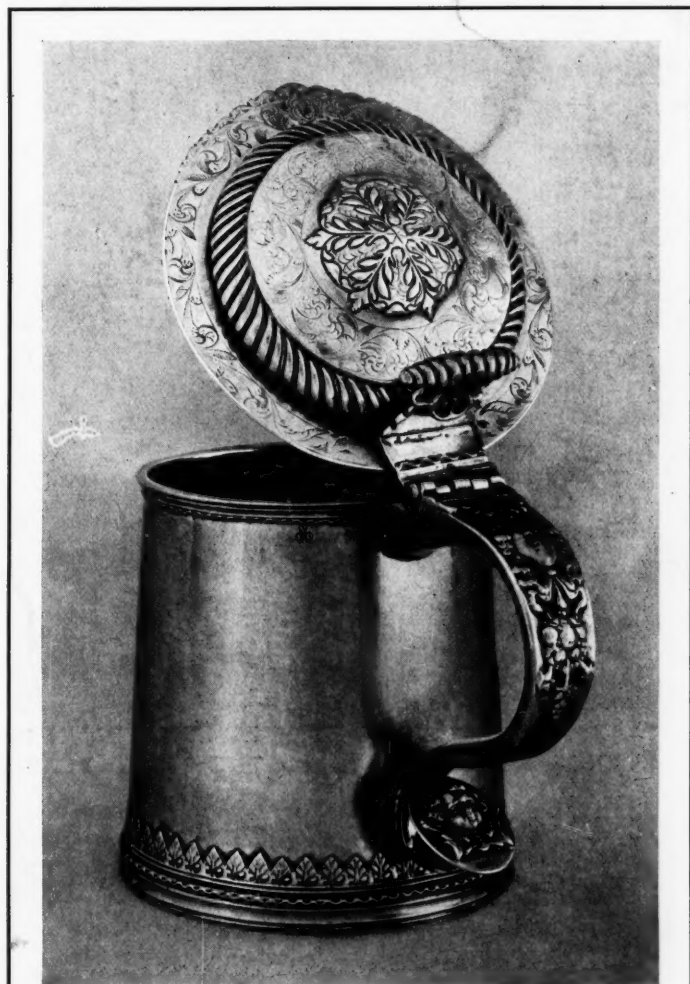


OHIO STATE  
UNIVERSITY

NOVEMBER, 1924

LIBRARY

# ANTIQUES



SILVER TANKARD :: BY PETER VAN DYCK  
(1684-1750)

*Price, 50 Cents*

A MONTHLY PUBLICATION *for* COLLECTORS & AMATEURS

VOLUME SIX

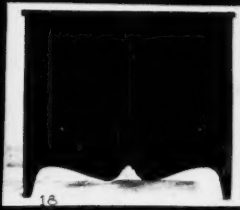
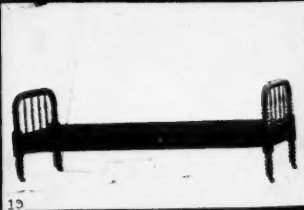
NUMBER FIVE



FROM THE SACK COLLECTIONS :: AN ARRANGEMENT OF EARLY AMERICAN FURNITURE AND CARPETS ::  
 DATING FROM THE SEVENTEENTH CENTURY TO THE FIRST YEARS OF THE NINETEENTH

**S**ELECTION is the first and most important step in collecting. My collections at all times illustrate the application of this principle.

**I. SACK**  
 OLD NEW ENGLAND FURNITURE  
 85 *Charles Street*  
 B O S T O N



## The Shop Behind the Show Window

PLEASE remember that I use my page in *ANTIQUES* each month only as a show window and that a show window is a place of beginnings not of conclusions. It does not tell a complete story. It seeks to appeal to a variety of tastes and to suggest that fuller satisfaction can be found back of it. For my shop, I must substitute a printed list. My page only hints at what my list contains. Send for that list. If it doesn't include what you seek, I shall probably be able to help you any way.

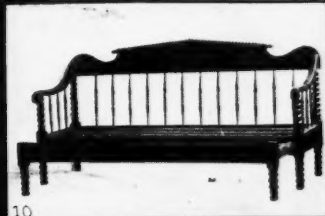
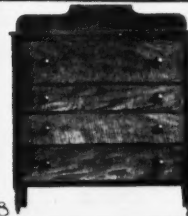
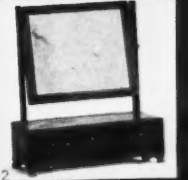
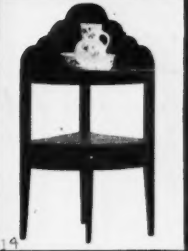
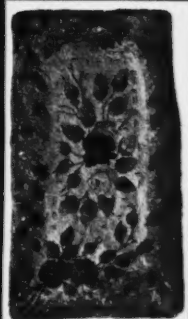
*Important:*—Please remember that crating charges are included in the prices quoted. New clients, too, will save themselves disappointment and loss of time if they will enclose a check with order or inquiry. It is not possible to make shipments in advance of payment. Where any item or items ordered have already been sold, checks received will be promptly returned.

### THIS MONTH'S ILLUSTRATED OFFERINGS

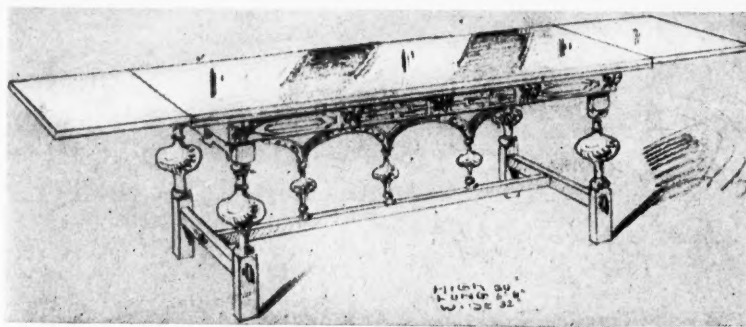
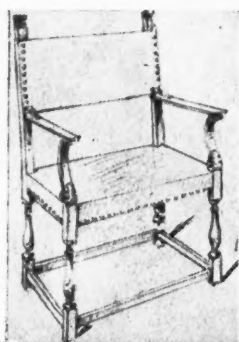
Please order by number as indicated in the pictures

- |   |  |
|---|--|
| [1]—Pair beautiful Sandwich glass fluid lamps, in perfect condition. The pair \$30.00   | dog in biscuit color on deep blue base; 7" long, 5" high. Perfect condition . \$17.00  |
| [2]—Four-slat ladder-back rocker, 43" high; flat arms; splint seat; slats have unusual shapes . 25.00   | [12]—Inlaid mahogany veneer dressing mirror; has one drawer and bracket feet; drawer frame and mirror frame inlaid; drawer has two small old brass knobs; 16" high, 14" wide, 6½" deep. One thumb-screw missing; mirror needs resilvering, otherwise perfect . 30.00 |
| [3]—Mahogany mirror, with gilt border has strip running across face, 36" high, 20" wide; frame 4½" deep, in fine condition . 35.00  | [13]—Set six Windsor type side chairs, wooden seats; all in fine condition. The set . 60.00  |
| [4]—Solid bird's-eye, one-drawer table in perfect condition. Top measures 17½ x 20". Legs nicely turned. Drawer has old Sandwich glass knob . 27.00                                     | [14]—Old walnut corner washstand, 40" high to top of back, Hepplewhite legs. Bottom has drawer with old brass knob. Back has nice cut-out; place for washbowl and two other containers. Complete with old moss-rose washbowl and pitcher . 38.00                     |
| [5]—Bennington jar, not marked, 6½" high, 6½" wide without counting handles. Is beautifully mottled in very unusual shade of brown, condition perfect . 23.00                           | [15]—Windsor chair, in fine condition, egg turnings . 28.00  |
| [6]—Fine old prism lamp, brass base and standard; star-cut prisms. All in perfect condition . 50.00   | [16]—Odd hooked rug, 48 x 28" floral pattern in soft greens, reds, pinks and browns. In perfect condition . 35.00  |
| [7]—American Rockingham dog, 10½" high. Probably made at Zanesville, Ohio. Similar to one illustrated on page 16, July, 1924. <i>ANTIQUES</i> . 20.00                                   | [17]—Ladder-back rocker, with five slats; 43" high, chair in maple, round arms in curly maple, rush seat. Has been painted red. (Have three other five-slat rockers) . 35.00   |
| [8]—Cherry and curly maple chest of drawers; has very slender legs; drawer fronts in beautiful curly maple; 52" high to top of back; 44½" wide, 20½" deep. In perfect condition . 75.00 | [18]—Old pine blanket chest, lift top, with one drawer at bottom; unusually graceful cut-out at bottom; 35½" high, 40" wide, 17¼" deep, in fine condition and has been painted dark brown . 20.00  |
| [9]—Pair old Sheffield candlesticks, 7" high; in fine condition . 20.00   | [19]—Spindle day-bed, 60" long, 24" wide in perfect condition . 22.00  |
| [10]—Most unusual and interesting spindle settee. Bottom pulls out to form a bed; 74" long, 37" high, 22½" wide when closed; 40" wide when open. Condition perfect . 60.00              | [20]—Pair unusually fine curly maple Empire chairs, with carved splat, cane seats; in perfect condition. The pair . 50.00  |
| [11]—Old Staffordshire hound inkwell;   |  |

J. F. CAHILL ♦ *Antiques by Mail*  
WARSAW, NEW YORK







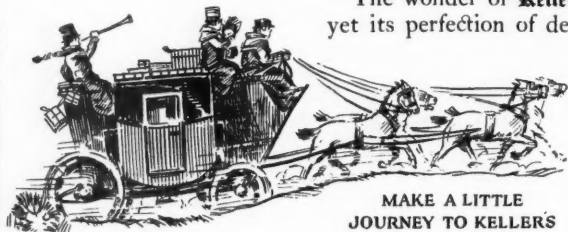
SCOTCH OAK DINING ROOM SET :: Elizabethan style :: Choice of chairs :: Ancient suggestion with modern convenience :: A large buffet similar to serving table illustrated accompanies this set.

## Better than the Lamp of Aladdin

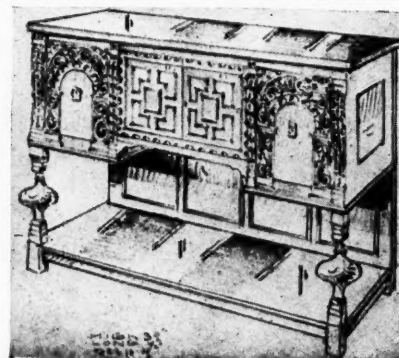
WHEN Aladdin rubbed his lamp, he had to know what to ask for. But you can come to Keller's with the vaguest of ideas, look about the place and suddenly find the perfect fulfillment of what had hitherto been but a dream.

And this applies to every requirement of purchasing—for gifts or for personal household requirements. Keller offers you garden ornaments of lead and marble, and jewels of precious metal set with gems; furniture ancient and modern—whole floors of it—, and bits of crystal glass for your table.

The wonder of Keller's is the vastness of it,—and yet its perfection of detailed selection.

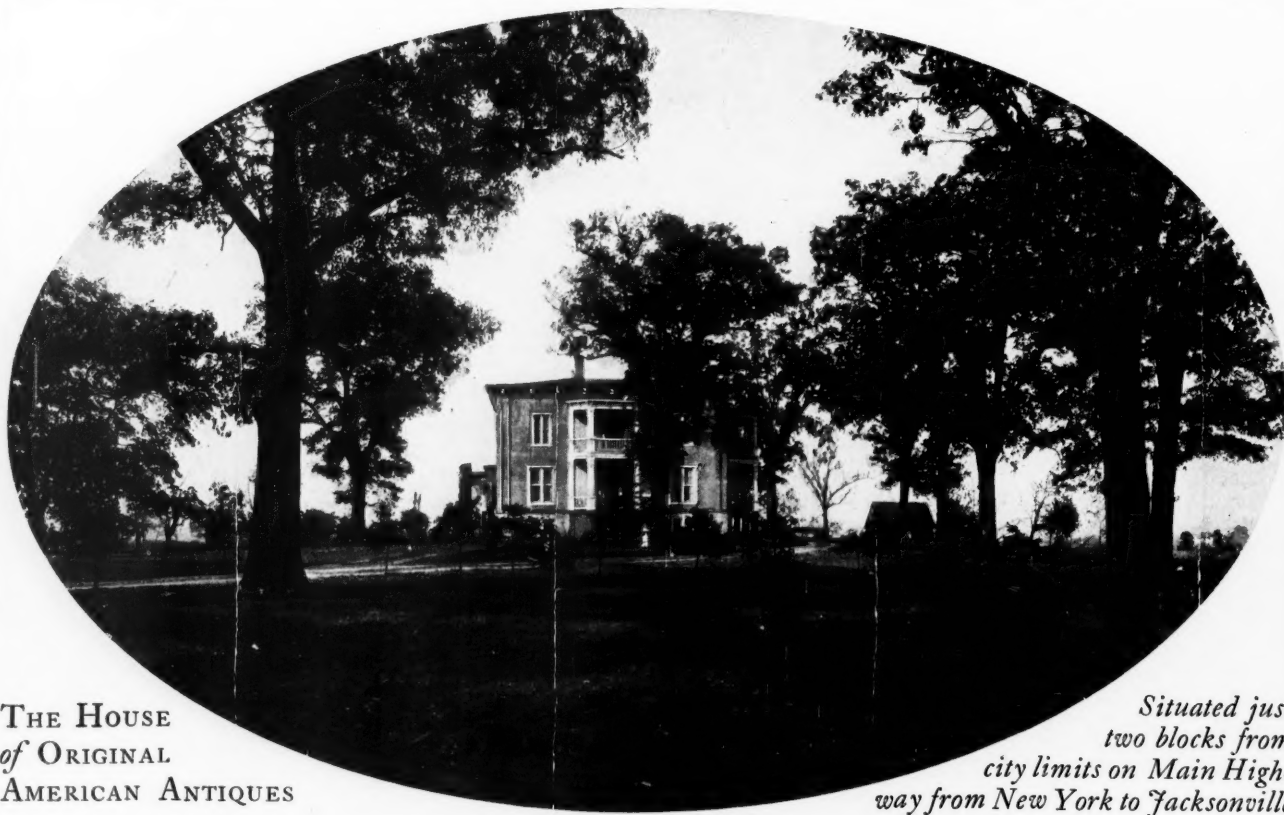


MAKE A LITTLE JOURNEY TO KELLER'S



## Ferdinand Keller

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Philadelphia, Pa.



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of ORIGINAL  
AMERICAN ANTIQUES

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P. O. BOX 784

Situated just  
two blocks from  
city limits on Main High-  
way from New York to Jacksonville

RICHMOND, VIRGINIA





MAPLE CHAIR (1780)

An interesting transitional piece, combining informality with unusual charm of design.

JUST as the design of chairs determines a mobiliary style, so the selection and placing of chairs among the other furnishings of a room may spell the success or failure of a decorative assemblage.

The exhibit of chairs at the ROSENBACH GALLERIES includes sets, pairs, and single pieces. These occur chiefly in the fine cabinet woods of the 18th century. Many are enriched with carving, inlay, painting and gilding; and not a few still maintain their coverings of antique fabric.

*Let the Rosenbach Galleries send you photographs and give you counsel as to the right pieces for special places.*



ANTIQUE FURNITURE :: RARE BOOKS :: TAPESTRIES  
OBJECTS OF ART



**The ROSENBACH COMPANY**

273 MADISON AVENUE 1320 WALNUT STREET  
*New York Philadelphia*

## Only a few ITEMS now remain for SALE

THE examples of genuine 18th century furniture which last month I advertised for sale from my private collection are virtually all dispersed.

I am relisting the few remaining items together with some additional numbers withdrawn from storage.



### FROM PREVIOUS LISTING

1. and 2. Sideboard and Knife Urns.
4. Four superb Chippendale Chairs.
17. Walnut Chair-back Settee.
18. Lowestoft Garniture.
19. Lowestoft Urns.
20. Pole Screen.
22. Mahogany Dining Table.
25. Tapestries: Important Flemish and Brussels examples.
26. Bow-front Mahogany Corner Cupboard.
27. Wing Chippendale Bookcase.
30. Tilt-top Table.
33. Bed with Cornice Top.
35. Philadelphia Clock.



SHEARER SIDEBOARD (c. 1790)

Of mahogany, finely inlaid. Length, 7' 2"; depth, 36". Original brass rail. Knife boxes of Adam design in mahogany.

THE delighted letters from those who took me at my word last month and purchased from photographs attest the fact that the opportunity now offered may safely be accepted by residents of any part of the United States.



### ADDITIONAL LISTING

40. Gate-Leg Table.  
Of pear wood. Very beautiful in color. A most unusual piece.
41. Pie Crust Table.
42. Pie Crust Table.  
Both examples of great rarity.
43. Pair Chippendale Armchairs.  
Armchairs of this period are relatively rare and are always desirable.
44. Martha Washington Mirror.
45. Bracket Clock.
46. Corner Cupboard.  
A charming mahogany example.
47. Walnut Secretary.  
Rare piece with scroll top.

**ADRIEN F. WELLENS**  
345 West 88th Street  
NEW YORK CITY

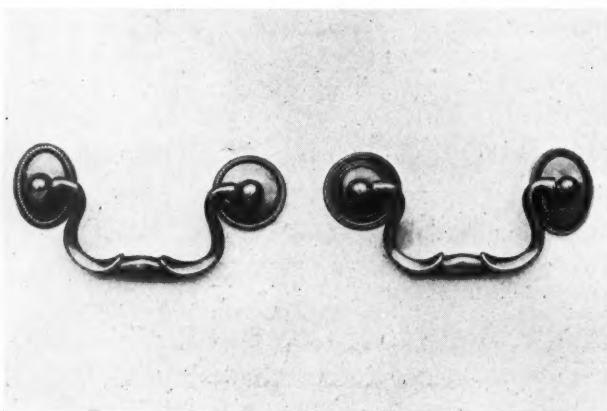


ONE of a pair of old *Sheffield Plate Wine Coolers* in perfect condition. *Montieth Bowls* to match. Made by Bowlton, of Sheffield, England, 1784.

I have many other specimens of the fine handiwork of English and American silversmiths, and I am in a position to supply almost any requirement.

## GEBELEIN

79 CHESTNUT STREET BOSTON, MASS.  
*A name that stands for the finest in silver*



No. 97936. All sizes oval and round, plain edge or beaded edge Rosettes

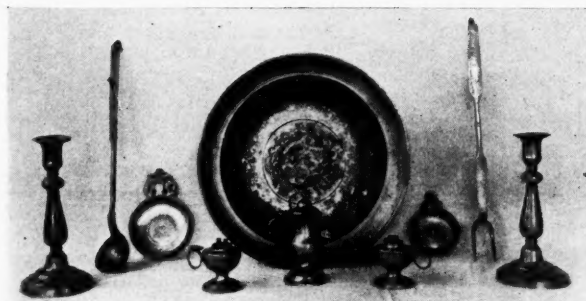
## AUTHENTIC HARDWARE FOR EARLY FURNITURE

My line of hardware is suited in size and design for every type of furniture from that of the earliest times to the period of Duncan Phyfe.

For other samples besides those illustrated, see pages 295 and 5 of *ANTIQUES* for June and July and send for our catalogue.

## I. SACK

85 Charles Street, Boston



HOUSEHOLD GEAR IN PEWTER IRON AND BRASS

SOME special attribute of inherent interest or of beauty is demanded of every antique object admitted to the collections of the Old Hall. Hence the variety of items and the uniformity of their quality.

KATHERINE N. LORING  
Wayland Telephone WAYLAND 76 Massachusetts



730 Fifth Avenue  
New York

## EXHIBITION

Of entirely exceptional old Furniture and Objets d'Art that for centuries have been part of the intimate social background and family life of Noble Country Houses and Chateaux in England and France.

Henry Symons & Co., Inc.  
London

Antique Furniture  
Objets d'Art

# ANNOUNCEMENT

*of two interesting and important sales of which illustrated catalogues  
will be mailed on receipt of one dollar*



## THE MARITIME COLLECTION

OF

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LONDON, ENGLAND

17TH, 18TH AND MID-19TH CENTURY PAINTINGS

BY THE MASTERS OF MARINE ART

PRINTS, RELICS AND NEEDLEWORK

RELATING TO THE

OLD SAILING SHIPS

AND THE LARGEST COLLECTION OF

SHIP MODELS

EVER OFFERED AT PUBLIC SALE

TO BE SOLD BY HIS ORDER

THURSDAY, FRIDAY EVENINGS, NOVEMBER THIRTEENTH, FOURTEENTH



## RARE PRINTS

BY

N. CURRIER AND CURRIER & IVES

THE COLLECTION OF

FRED J. PETERS

OF FLUSHING, LONG ISLAND

(PART TWO)

COMPOSED EXCLUSIVELY OF THE MORE DESIRABLE SUBJECTS, APPROPRIATELY  
FRAMED IN OLD MAHOGANY, PINE AND MAPLE FRAMES. TOGETHER WITH  
SEVERAL FINE EARLY AMERICAN AQUATINTS BY JUKES, AND ORIGINAL  
CANVASES AND SKETCHES BY ARTHUR F. TAIT AND LOUIS MAURER

TO BE SOLD BY HIS ORDER

WEDNESDAY EVENING, NOVEMBER NINETEENTH



## THE ANDERSON GALLERIES

[MITCHELL KENNERLEY, PRESIDENT]

489 PARK AVENUE AT FIFTY-NINTH STREET, NEW YORK





WITHIN THE BLUE DOOR

### Genuine Antiques

Several rooms filled with fine examples of American Furniture; Hooked Rugs; Quilts; Prints; Pewter; Glass; China; Silver. Especially interesting this month is an Adam Sofa, length 7 ft. 1 inch, height 31 inches. (Photo on request.)

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*The Blue Door*

14 Prospect Street  
East Orange New Jersey

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WORK TABLE BY DUNCAN PHYFE  
From the Estate of Mary Oakley of New York

On Exhibit—a choice collection of Small Furniture Masterpieces of the same and earlier periods; also fine old lustre and other potteries and porcelains.

THE COLONY SHOPS, *Antiques*

GINSBURG & LEVY

397 MADISON AVENUE, NEW YORK CITY

**STOWELL'S**

DEEP-CHIMING

## Hall Clocks

*Masterpieces of Combined Art and Craftsmanship*

ONE of Stowell's Hall Clocks is a great addition to the beauty of the furnishings of a home. Our high-grade modern hall clocks will last to become family heirlooms. These stately chiming clocks with wonderful dials have all other unique features of the antiques with modern exactness and dependability.

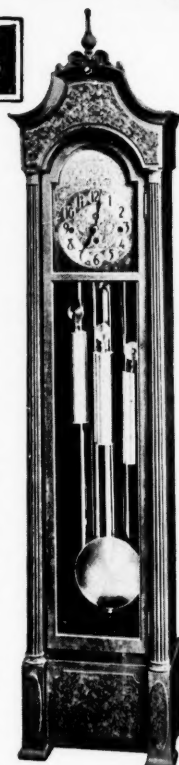
*Clock illustrated*—Solid mahogany, hand-rubbed case, is 89" high, 15" deep, and 24" wide, fitted with first quality, 3-train "Herschede" movement, chiming each quarter hour on five tuneful tubular bells, the famous Westminster chime, and striking the hours; hand engraved silver dial.

Clock sketched special new size for small homes and apartments, Price, \$285

Other Hall Clocks, \$145 to \$100

Desk Clocks, Chiming Mantel Clocks, Banjo Clocks, Traveling Clocks, Crystal Clocks are

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Jewelers for Over 100 Years

## McKearin's

753 Madison Avenue, New York City

### An Outstanding Piece

*In our Fine Stock of Early American Furniture is a*

### Very Early Cupboard on Chest

IT is entirely of pine beautifully mellowed by time. The cupboard shows finely proportioned paneling on front and ends and early butterfly hinges on the single door. The chest, with three drawers with etched brasses, shows very early moulding, and stands on four small ball feet. In every particular it is a piece to delight the heart of a discriminating collector.

*If you collect American glass, historic flasks, American pewter, Burl bowls, and rare and interesting things you should visit our shop regularly.*

# STILL THEY COME!

*A superb collection of Early Pewter, comprising:*

INKSTANDS in various sizes round—round with tray and oblong box type with double hinged lids.

SETS OF MEASURES and some fine tavern beer mugs.

*All above in fine condition and warranted Early Pewter*

MAPLE FIELD BED. Slim reeded posts with canopy frame.

MAPLE LOWBOY restored.

AARON WILLARD BANJO CLOCK. Original condition.

FRANKLIN STOVE. Small size, brass balls and rosettes, very old.

SET OF SIX HITCHCOCK CHAIRS. Original decorations.

CANDLESTICKS in pairs.

OFFICERS' MESS JUGS. Gallon size from H. M. ship *Eden*.

MESS BOWLS from British naval vessels.

CURLY MAPLE DESK. Fancy cabinet, original condition.

COPPER PLATE ENGRAVING of the engagement between U.S. Frigate *United States* and H. M. S. *Macedonian*. Published 1814. Fine condition, original gilt frame.

SET OF FOUR CURRIERS "SEASON."

200 MISCELLANEOUS CURRIER LITHOS.

*Hundreds of other new arrivals. Let us know your wants*

BOSTON ANTIQUE SHOP, 59 Beacon Street, BOSTON, MASS.

[1]—Maple highboy, partly curly; restored, unfinished, original brasses.

[2]—Round-top tavern table, scrolled frame, base square and spreads all ways; original condition in the rough.

[3]—Mahogany sewing-stand; in the rough but in perfect condition.

[4]—Blanket chest, early type, one drawer; in the rough but fine condition.

[5]—Oval-top straddle-leg tavern table; in the rough and whole.

[6]—Secretary desk—pedigreed piece—original brasses; in the rough but good condition.

[7]—Chest of drawers in English walnut, original brasses; in the rough but good condition.

[8]—Tavern table; restored.

[9]—Pine-top stand; in the rough.

[10]—Dutch tea table; in the rough, fair condition.

[11]—Mahogany sofa, imported in 1790 by William Gray of Salem and in one family ever since—a pedigreed piece; in the rough and whole.

[12]—Straddle-leg maple stand with drawer and moulded top; in the rough but fair condition.

[13]—Four-foot maple table; in the rough but fine condition.

[14]—Curly maple desk; in the rough but fine condition.

I sell each piece with a "money back if not satisfied" guarantee. I crate, pack and deliver on board freight free of charge. Customer pays transportation charges only.

The pieces illustrated are just a few from my large stock. Prices, photographs and further information will be sent to responsible inquirers.

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Telephone SUNCOOK 69-14      E. R. GUERIN      On the trolley line between Concord and Manchester.

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*Rock Ferry, Birkenhead, England*

A MAGNIFICENT Crown Derby dessert set of thirty-three pieces, painted with scenes of English and Continental lakes.

An exceptionally fine Waterford glass candelabra, for eight candles.

Pewter inkwells, candlesticks, tankards, etc.

Staffordshire figures.

Saltglaze pottery, including some very rare coloured pieces.

An exceptionally fine carved oak chest, with raised panels.

Twenty sets of Chippendale, Sheraton, and Hepplewhite period chairs.



Two rare oak Yorkshire chairs.

The later type Sheraton chairs are exceedingly good value, and with a Phyfe period dining table or breakfast table, will make a charming, inexpensive dining room.

A Sheraton period cylinder desk in inlaid mahogany, perfect original condition.

A very fine pierced and embossed silver cake basket. Maker: *Edward Aldridge, London, 1770.*

A set of four beautiful silver candlesticks. *T. Daniell. Date, 1782.*



The *Collector's Library*: what books should it contain? The Book Department of *ANTIQUES* has been asked the question by others; it has asked the question of itself.

There is really no one answer that will fit every case. Very few collectors specialize exclusively in one field. Those who do so have usually covered the literature of the subject and need little help.

But those whose taste carries them into many fields seldom follow quite the same combination of hobbies, or

Published Monthly at 683 ATLANTIC AVENUE, Boston, Massachusetts  
Telephone, Liberty 3118

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Entered as second-class matter Dec. 6, 1921, at the post office at Boston, Mass., under the Act of March 3, 1879.

# ANTIQUES

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FREDERICK E. ATWOOD, Treasurer

have acquired quite the same balance of experience.

Each requirement, therefore, needs a special prescription. This the Book Department of *ANTIQUES* is always prepared to write. Describe your requirements pretty fully and the Book Department will send you not only recommendations, but reasons for them.

Just now several new and extremely valuable books for collectors are being published. Why not ask the Book Department to keep you regularly informed of whatever seems likely to prove worth while to you?

The magazine *ANTIQUES* is the only magazine published by *ANTIQUES, Inc.*, and is in no way connected with any other publication.

Copies of *ANTIQUES* are mailed on the 30th of the month preceding the date of issue. Complaints regarding non-receipt of copies should be entered by the 10th of the month in which the issue appears. Otherwise replacement copies will not be sent.

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## Antiquities from the Island of the Sunrise Trail

LONG AGO—way back in Colonial Days—the sturdy Dutch and English settlers of Long Island were a prosperous people. Into their homes were brought the finest specimens of the furnishings of those times: early Walnut, Chippendale, Hepplewhite,



Sheraton and later Duncan Phyfe pieces of elegance and beauty which, today, constitute the antiques of Long Island.

Many of these charming pieces from those early homes, together with fine specimens from various other sources are to be found in

### The Katharine Willis Antique Shop

Especially complete is my stock of items suitable for Christmas giving; a large and beautiful collection of lustre of all kinds; Glass lamps—so very popular, Candlesticks of pewter, brass and glass; Rare china and

glass; old Homespun linens for those who love to “make” things. There’s a special list covering these and many other items—it’s overflowing with Good Things—SEND FOR IT.

Many new pieces have been received at the Port Chester Shop. Drop in and meet the genial Mr. Holden, who will be glad to show them to you.

### KATHARINE WILLIS

321 Boston Post Road, PORT CHESTER, N. Y.  
(Midway between Rye and Port Chester, South Side)

272 Hillside Avenue, JAMAICA, N. Y.  
Twenty minutes from New York, via Penn. Station



PAIR OF BLOWN AMETHYST GLASS VASES

Attributed to Stiegel (1763-1774)

A pair recently acquired from an old Lancaster, Pennsylvania, estate. While evidently made to match, the vases display certain individual variations due to the exigencies of the early glassblowers' art. Owned by C. F. Backus.

Height,  $12\frac{1}{2}$  inches, diameter of base,  $3\frac{3}{4}$  inches, diameter at rim,  $4\frac{3}{4}$  inches.

# ANTIQUES

A MAGAZINE for Collectors and Others WHO FIND  
INTEREST IN TIMES PAST & IN THE  
ARTICLES OF DAILY USE & ADORNMENT  
DEvised BY THE FOREFATHERS

Volume VI

NOVEMBER, 1924

Number 5

## The Editor's Attic

### *The Frontispiece*

THE exceptionally fine pair of early blown glass vases pictured in the frontispiece of this month's issue of ANTIQUES are a recent acquisition on the part of C. F. Backus of Wilmington, Delaware. They were purchased last April, in their present owner's behalf, at a public auction of the household effects belonging to the estate of the last member of an old Lancaster, Pennsylvania, family. A lengthy pedigree goes with them. Originally in possession of a branch of their late owner's family, they passed into the hands of members of his direct line, as a wedding gift, in 1845. But, even previous to that date, they had been a well-guarded Lancasterian treasure; for they were beautiful in themselves, and, furthermore, they were reputed to have come from the glass house of that picturesque and notable promoter, "Baron" Stiegel.

The tradition as to their origin finds support in the fact of the proximity of Lancaster to Manheim, in which latter place Stiegel carried on his ill-fated venture. The two towns are separated by but fourteen miles, and the local absorption of the Stiegel product is believed to have been considerable. External evidence, therefore, favors the acceptance of the attribution of this pair of vases to the Stiegel factory. The internal evidence is chiefly that of color, weight and texture,—characteristics no one of which lends itself very well either to pictorial illustration or to verbal description. Suffice it to say that these vases are of that rich amethyst tint so beloved by connoisseurs of Stiegel; that they are of a lightness quite disproportionate to their apparent mass, and that their texture displays that curious blend of crudity and suave unctiousness which constitutes one of the paradoxes of the Stiegel product.

### *Unusual Qualities*

On the other hand they exhibit certain peculiarities which differentiate them from commonly accepted types of Stiegel and hence deserve consideration. For one thing, in so far as judgment may be based upon a study of the illus-

trations in *Stiegel Glass*,\* the size of the vases is unusual. The only undeniable vase shown in that book is a pear-shaped specimen, of blue glass, which measures but eight inches in height as against the twelve and one-half inches of the pair under consideration.

Nor is the stately elegance possessed by this pair in any wise a usual Stiegel attribute. The allure of Stiegel glass, indeed, consists largely in a certain magic volatility of color, which bursts into spirit-like flame at the faintest touch of light; in airy patterns, which ripple soft surfaces as with a breath, and seem delicately unsubstantial as a name writ in water; in unimaginable lightness of weight, which laughs at bulk and turns the most utilitarian vessel into a thing of fragile exquisiteness; in quaint naïveté,—a something of unsophisticated simplicity, of appealingly human imperfection discernible in the very essence of the glass itself, the imprisoned bubbles that float in the depths of it, the bits of flint that occasionally mar its silky surface, the slight warpings of its expanded contours in pitcher, bowl, or mug. But of elegance—save in isolated instances—there is little or nothing.

### *Where Comparison Fails*

HUNTER points out the comparative flatness of Stiegel bases and wine glass feet as compared, for example, with those produced by the English glassmakers of Bristol, which "rest only on the rims with the under sides rising conically or domewise toward the stems." The bases of Mr. Backus's specimens may scarcely be said to rest only on their rims, yet they are more finely domical than is usually the case in Stiegel work. And Stiegel forms commonly present an aspect of solid dumptiness quite absent from these tall and slender trumpets, lightly yet firmly poised on their baluster supports.†

Eighteenth century glass vases must be rare—just how rare one begins fully to appreciate only when he undertakes to study the published material on early glass for the purpose of finding examples for comparison. Of Stiegel types Hunter mentions but four, and illustrates

\*Frederick William Hunter, *Stiegel Glass*, Boston, 1914.

†*Stiegel Glass*, Illustration No. 55.





but two—the latter a curiously shaped affair which more closely resembles a *compotier* than a vase, though it is a large specimen, some thirteen inches high.\* The works on English and Irish glass so far consulted are as void of vases as a peak of Darien. The present discovery, therefore, of a matched pair, reasonably enough attributable to Stiegel, yet possessing individual qualities of special distinction, is an event worthy of comment. It is, no doubt, these special qualities which have led collectors of glass to assure Mr. Backus that his vases are among the rarest specimens of Stiegel's work.

### *Some Rivals of Lambert Hitchcock*

It has been hinted from time to time that Lambert Hitchcock's motive in stencilling his label *Hitchcock, Hitchcocksville, Conn. Warranted* on the rear of the seats of many of his chairs was that of protecting himself and his product from the inroads of his competitors. That Hitchcock originated the type of chair which is usually designated by his name seems more than doubtful. That he was obliged to encounter competition from other manufacturers whose product was so like his own as to appear almost identical to the casual eye appears quite certain. Mrs. Guion Thompson, in her story of Hitchcock published in *ANTIQUES* for August, 1923†, mentions one Camp, who operated in Robertville. Now the Attic is indebted to Mrs. Julius Whiting of Winsted, Connecticut, for photographs of a chair, one of a set, made by another rival of Hitchcock's, the firm of Holmes and Roberts of Colebrook, Connecticut.

Colebrook, it may be noted, lies within the confines of the town of Robertville. Concerning the firm of Holmes and Roberts, however, no information is at hand beyond that which is supplied by Mrs. Whiting's chairs. In many respects the style of these specimens conforms closely to that adopted by Hitchcock. The turnings of the legs and



A HITCHCOCK RIVAL

The style of this chair and the nature of the label on the back of the seat seem to indicate that it was produced in imitation of those manufactured by Lambert Hitchcock. Concerning its makers, Holmes and Roberts, whose label is shown in the detail, no information is, at present, available.

of the front stretcher bear striking similarity to those employed by the better known manufacturer. The absence of ball feet terminating the front legs is particularly noticeable. In the Holmes and Roberts chair pictured, however, these legs are set at a much less pronounced angle to the seat than is the custom in Hitchcock examples. The cresting rail, likewise, displays peculiarities not common in Hitchcock design. It is much simpler than the turned rail so frequently encountered in the earlier Hitchcock pieces or than the somewhat elaborately contoured rail of the later ones. Hitchcock reinforced the backs of his chairs with either one or two slats. Where but one occurs, it is usually spaced about midway between seat and cresting rail. The slat of the Colebrook example, on the other hand, is placed much closer to the seat than to the cresting.

### *Some Evidence but No Proof*

THE differences noted between the two makes of chairs are, however, mainly those of detail rather than of general design. To what extent the similarities are due to careful intention it is, of course, impossible to say. But it is notable that Holmes and Roberts followed Hitchcock's lead in yet another particular: across the back of the chair seat they stencilled the legend *Holmes and Roberts, Colebrook, Conn. Warranted*.

As has been previously implied, the only Holmes and Roberts chairs known to the Attic are those of which an example is here pictured. Apparently these belong to the period of the thirties, when Hitchcock had ceased to function as an independent manufacturer and had joined forces with Alford. Hence these specimens, while they appear to offer evidence of competition with those of true Hitchcock design, convey no clear suggestion as to the measure of success which such competition may have enjoyed, or as to the extent to which it may have been answerable for Hitchcock's failure in business.

The record, indeed, contains many gaps, some of which various readers of *ANTIQUES* may be able to fill.

\**Stiegel Glass*, Illustration No. 60.

†Vol. IV, p. 76.

## *Wanted, a Holmes*

AGAIN the ancient frigate *Constitution* is threatened with destruction; and, this time, not by official order, but by the unchallenged hand of time.

One hundred and twenty-seven years ago, the *Constitution* was launched, one of the first six vessels composing the navy of the new United States. Fifteen years later she swept into action on embattled seas, fought down the ships of England and sent their hulks to Yankee ports, the glorious trophies of an inglorious war. What wonder that the deeds of the frigate *Constitution* awakened in the American people a dawning realization of latent powers; of growing strength to defend, of increasing might, if need be, to chastise? What wonder that this looming ship-of-war, broad-sided with deep-mouthed cannon, clothed aloft in proud panoply of full bosomed canvas, became a kind of symbol of unvisioned history? The *Constitution* was an idol, the people her idolaters,—at least for two years.

After that came forgetfulness. In eras wherein outward peace is signalized by domestic strife, men are prone to neglect the scarred defenders of their past and to dream of international milleniums. And so the *Constitution* rotted uncared for at her moorings, until one day her destruction was ordered by the Secretary of the Navy. News of the order, casually published in a Boston paper, caught the eye of Oliver Wendell Holmes, then a student at Harvard. In a flame of resentment, the young poet seized paper and pencil, and dashed off the three stanzas of *Old Ironsides*. They were first published in the *Boston Advertiser*, whence they were copied far and wide by the press of the nation. In a democracy the mainspring of government is usually an enraged, rather than an enlightened, public opinion. Holmes' poem aroused old memories and ancient prides. The people spoke, the Secretary of the Navy heard, and the *Constitution* was saved.

But it was a niggardly salvation. The venerable frigate was kicked about from navy yard to navy yard. Shorn of the early splendors of tall mast and spreading sail, her gallant hull was board-sheathed into a crude semblance of Noah's zoölogical craft. Below the water line, the canker-ing sea gnawed unhampered at her vital timbers. In 1904, however, influences were brought to bear which resulted in the taking of fairly complete measures for restoring the ship. Her upper works were brought back to their original aspect, the old-time cannon again glowered through her ports. The *Constitution* at least looked her former self.

Nothing, however, had been done to overcome the hidden menace of the sea. Into the *Constitution's* hull today the water pours through rotted plank and gaping seam. Only by utmost labor with pump and bail is the vessel kept afloat. To the Boston Navy Yard Commandant's appeal for funds to make necessary repairs, Congress has paid no attention.

So it may shortly come to pass that national neglect will accomplish what enemy shot and shell were incapable of achieving, and that one day we shall take up our newspapers to read how the United States frigate *Constitution*, first born of the American navy, vindicator of the national

honor upon the high seas, has been permitted to sink ingloriously and irretrievably in the mud of the Boston Navy Yard.

## *A Presidential Pitcher*

HAS any one, during the current presidential campaign, seen pitchers, mugs or other articles of tableware bearing the lineaments of Coolidge, Davis or LaFollette? If such items have been encountered, have they been purchased and put to use in the home as domestic monuments to political faith? It seems doubtful. This is an age of spiritual iconoclasm, which works unconsciously—through indifference—to eliminate image making by shriveling its source. In time this procedure should prove more destructively effective than the violent methods of the eighth century and the sixteenth.

To return, however, to presidential crockery and glassware. The last of it which can lay claim to any intrinsic excellence appears to be that produced during the Harrison campaign of 1840. The "Columbian Star" log cabin china of Ridgway\* is already familiar. Less well known is the lustre pitcher here illustrated by courtesy of Gilbert B. Stansbury of Martinsburg, West Virginia. The original example stands five and one-half inches high and is glazed in copper lustre. The portrait of Harrison appears in red on a white ground. Edwin A. Barber in *Anglo-American Pottery*† lists, under Number 501, a Harrison pitcher with portrait in black and the inscription "Union for the Sake of the Union." It is lustre, with a yellow band. This does not correspond precisely with the decoration of our pitcher, which appears to have the portrait only on one side, and on the other an eagle with a flowing band in its beak. On this only the words "Sake of" remain by way of motto. Nor does Barber in this or other Harrison numbers (498-502) mention the fasces in an aureole of stars.

The Jersey City Pottery Company, according to Barber,‡ produced some Harrison ware, but it was not lustred. The year 1840, then, comes near to marking the end of the making of American political crockery in England and the beginning of home-made printed ware of similar intent. The change in place of manufacture may in part account for the subsequent rapid decline in the quality of the product.

\*ANTIQUES for April, 1924 (Vol. V, p. 166).

†Philadelphia, 1901, p. 141.

‡Ibid, p. 174.



HARRISON PITCHER

Ground, gold-copper lustre; medallions, white; picture of Harrison, red. Height, 5½ inches.



## Early New York Silver

By C. LOUISE AVERY

*Illustrations by courtesy of E. Alfred Jones, Esq., London, and the Metropolitan Museum of Art, New York*

**T**WENTY-FIVE years ago the average American collector, if you had questioned him about the silver used in the Colonies, would doubtless have looked a bit bewildered and would finally have dismissed the matter by telling you that most of it was probably imported from abroad. He was handicapped much more than we are now, for in that quarter of a century so many pieces, then tucked away in attic chests, in storehouses and church vaults and known only to their immediate guardians, have come to light that today we can see in a single museum about nine hundred examples of American silver made prior to 1825, half of them dating from the Colonial period.

What, then, has piped these treasures from their hiding-places? First of all, the persuasive tones of a collector's voice and the jingle of his gold. Some twenty years ago a few men, keen enough to recognize the excellence of this American handicraft and to appreciate its charm, began to hunt down early examples, and, though the search was difficult and they had only their own taste and judgment to guide them, their persistence and their enthusiasm enabled them to build up collections of high rank before the general public knew that anything had happened. Among these pioneers were W. L. Andrews, R. T. H. Halsey, T. S. Woolsey, and A. T. Clearwater. When, like Mr. Halsey and Judge Clearwater, eager to share their delights with others, they have lent their collections to museums for indefinite periods, they have helped immeasurably in spreading a knowledge and appreciation of this early American art.

The vision of museum officials in plan-

ning, from time to time, great loan exhibitions of Colonial silver has also increased the general interest and has brought to light many rare and historic pieces. At the instigation of F. H. Bigelow, an ardent student and collector, the Boston Museum, in 1906 and again in 1911, held such exhibitions, drawing from New England churches and private collections a wealth of plate, the very cream of Boston silversmithing. This array of flagons, tankards, cups, beakers, porringers, and teapots gave New Englanders an opportunity to see what skilful craftsmen their ancestors were.

The Metropolitan Museum, in 1907, in 1909 in connection with the Hudson-Fulton Celebration, and in 1911, with the aid of the Colonial Dames, organized notable exhibitions in which the work of the silversmiths of New York and vicinity was especially featured. At other times

similar exhibitions of early American silver were held at the museums in Jamestown, Providence, Philadelphia, Hartford, and Baltimore. Such occasions have brought to public view for a brief interval many charming pieces which, immediately afterward, have retired again to the seclusion of private collections and church storehouses. There must still be much silver, unknown and undiscovered, which, when it does eventually come to our notice, may add as much to our knowledge as these earlier exhibitions have thus far contributed. This possibility lends much fascination to the pursuit of Colonial silver.

Whenever an enthusiastic student has had time to gather information, a new publication has appeared. The earliest, J. H.



Fig. 1 — DUTCH MARRIAGE-BOX (Haarlem, 1620-30)  
Engraved ornament and mouldings similar to designs in New Netherlands silver. Metropolitan Museum of Art.



Fig. 2 — DUTCH BEAKERS MADE IN HAARLEM (1638 and 1645)  
Shape and engraved ornament both characteristic. Collegiate Church, New York (founded 1628).



Fig. 3 — TYPICAL EARLY NEW YORK BEAKERS  
With figures of Faith, Hope and Charity. Made by Jacob Boelen (c. 1654-1729). New Utrecht Reformed Church, Brooklyn.





Fig. 4—BEAKER BY ADRIAN BANCKER  
(1703-c. 1761)  
Formerly the property of the Rochester Church, Accord, New York.  
Clearwater Collection.

Churches, a work as valuable as it is expensive and difficult to procure.\* *A List of American Silversmiths and Their Marks*, compiled by Hollis French under the auspices of the Walpole Society, is practically the only record of its kind, and very useful. *Philadelphia Silversmiths* have been listed by Maurice Brix. *Early Silver of Connecticut and Its Makers*, by G. M. Curtis, *Historic Silver of the American Colonies and Its Makers*, by F. H. Bigelow, and *American Silver of the XVII and XVIII Centuries, A Study Based on the Clearwater Collection*, published by the Metropolitan Museum, complete our shelf of books.

It is to be hoped that, some day, the achievements of various leading silversmiths may be made the subject each of a special monograph: there exist enough examples of their handiwork to make it possible for us to discover the individualities of style of at least a score of these men. The task, however, is not to be lightly undertaken, as it entails a vast amount of research through old records and genealogies, a search sometimes fruitful, sometimes most unprofitable and discouraging.

Already enough silver has been brought together to enable us to distinguish certain types: (1) the great group of New England silver, patterned after contemporary Eng-

Buck's volume on *Old Plate* which appeared in 1888, has now been largely superseded by more comprehensive studies. Mr. Halsey wrote extremely interesting and informing accounts of the Boston and New York silversmiths and their work as introductions to the Boston (1906) and Metropolitan Museum (1911) catalogues. E. A. Jones prepared for the Colonial Dames a handsomely printed and illustrated volume on *Old Silver of American*

lish styles; (2) the New York silver of the late seventeenth century and of the eighteenth century, which never loses the marks of its Dutch ancestry; and (3) the Pennsylvania silver of the eighteenth century, which developed certain distinctive features of its own.

It is with the silver made in New York prior to 1750 that we are now most concerned: what were its chief characteristics and how shall we recognize them?

New York silver is, first of all, based upon Dutch silver of the seventeenth and early eighteenth centuries, both in its general form and in the details of its decoration. Many pieces of Dutch silver illustrate just those features which we have come to recognize as the earmarks of early New York silverwork. This is perfectly natural. New Netherland might be rechristened New York, but men whose names were Van Dyck, Boelen, Van der Spiegel, Wynkoop, Ten Eyck, and Onclabagh did not speedily forget their national traditions. They modeled their silver after the styles they knew so well. They were sturdy, energetic, practical

men, and their handiwork is correspondingly massive, rugged, forceful and, despite the use of a considerable amount of ornament, it is simple and never fussy. The New Netherland silversmith loved to engrave and emboss his pieces, but he always subordinated such ornament to the general form, and never forgot the medium in which he was working. Consequently he modeled shapes that were suitable to the metal and to the use for which he designed them; their strength of line and beauty of proportion are never obscured but are rather emphasized by their ornament.

Though we do not know just when the first silversmith began to ply his trade in New Netherland, it was certainly prior to 1664. But unfortunately the earliest



Fig. 5—BAPTISMAL BASIN  
By Jacobus Van der Spiegel, purchased by the congregation of the South Reformed Church, New York, in 1694 at a cost of 63 Holland guilders. The inscribed verse composed by Dominie Selyns explains the inner meaning of baptism.



Fig. 6—BAPTISMAL BASIN BY JACOB BOELEN  
Presented by Frederick Phillipse to the Reformed Church of Tarrytown N. Y. Foot added later.

\*Of this notable work some dozen copies remain unsold. They may be purchased at \$50 each through the medium of ANTIQUES.

examples of which we have definite record appear to have been made after this date, and even pieces made before 1680 are very rare. The earliest are naturally the most purely Dutch in style, as yet untouched by foreign influences. Dutch conservatism clung tenaciously to its native types long after the English took possession of the colony; and, during the eighteenth century, New York silver retained its distinguishing characteristics, though increasingly modified by the use of English ornament and of English shapes.

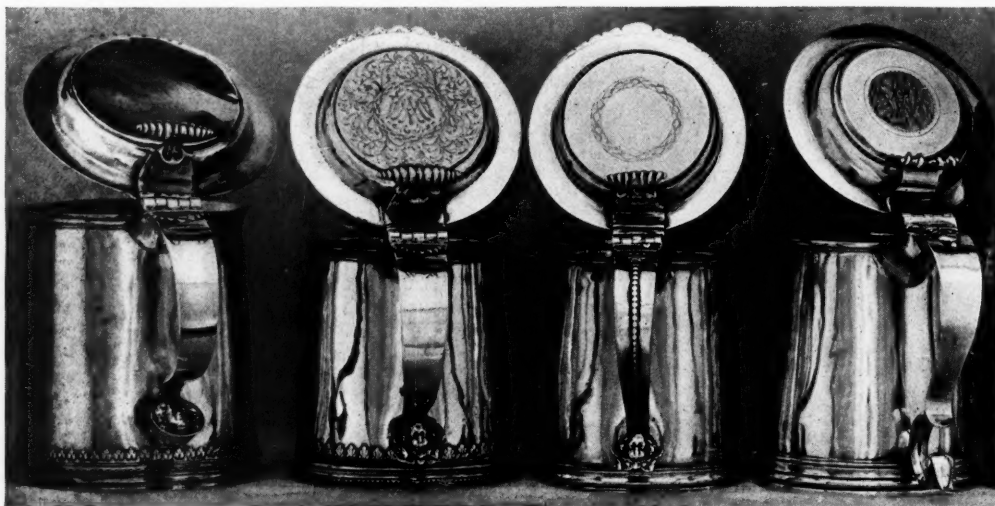


Fig. 7—TYPICAL SERIES OF NEW YORK TANKARDS  
By Jacobus Van der Spiegel, Benjamin Wynkoop, Peter Van Dyck, and H. & M. Halsey and Pruyn Collection.



Fig. 8—TANKARDS  
By Jacobus Van der Spiegel (with de Peyster arms) and P. V. B. Each silversmith has developed his own foliate border design at the base. *de Peyster and Garvan Collections.*

To study New Netherland types, then, we should turn to the earliest pieces. These we find to be, as a group, the beakers. These tall tapering cups had long been popular in Holland—used at first as domestic cups and, after the Reformation, adopted by the Protestant churches for their communion. Similar customs obtained in New Netherland. Doubtless there were many beakers used in the homes of the seventeenth century Dutch Colonists, but almost all of them have been lost; a few of those presented to the Reformed churches have, however, been preserved. Seven of them, made in Holland and later presented to the Colonial churches, show us the patterns which the New Netherland silversmiths followed. Mr. Jones has described and illustrated these imported beakers and also eleven others fashioned by New York makers. In one instance, the Colonial example is a copy of a Dutch beaker belonging to the same church; in all of them we see the same general style, the tall, tapering, rather heavily-wrought body, the strong base mouldings, the very typical engraved bands of strapwork, floral scrolls, birds, and symbolic figures, which, in these communion beakers appropriately represent Faith, Hope, and Charity.

They illustrate the Dutch artist's love of engraved ornament; though the drawing is often crude, it is wrought with sincerity and appealing naïveté. In a beaker of rather later date (Fig. 4) Adrian Bancker has shown his preference for sturdiness and simplicity unadorned, yet so ably has he fashioned this piece that it is as charming as those with embellishment. One needs to see these beakers to appreciate the texture of their deftly-hammered surfaces, the color and mellowness of the silver.

In the Dutch Reformed churches the beaker was used almost exclusively as the communion cup; practically the only other object coming from these old churches is the baptismal basin, of which Figures 5 and 6 are historic examples. The little gray stone church, still standing on the Albany Post Road north of Tarrytown, was built in 1699

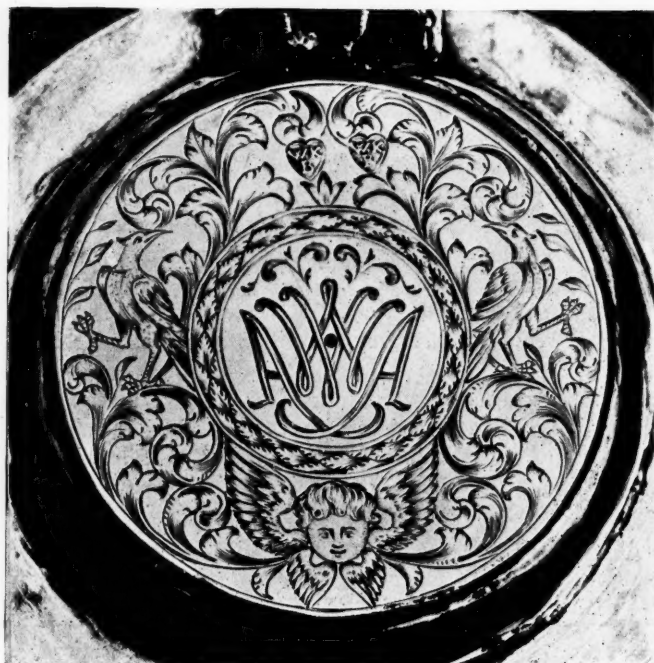


Fig. 9—LID OF TANKARD BY WYNKOOP (Working 1698-1740)  
Showing characteristic engraved decoration. Wynkoop's mark shows clearly in upper portion. *Pruyn Collection.*





Figs. 10, 11, 12—MUGS

Fig. 10—Mug by Koenraet Ten Eyck (freeman, 1716), showing use of mid-band, spiral wire, and beaded rat-tail ornament on handle. Halsey Collection.

Fig. 11—Mug by Simeon Soumaine showing mid-band and leaf-border at base. Garvan Collection.

Fig. 12—Mug by J. Ten Eyck, an early example showing slight curve in outline. Metropolitan Museum of Art.

by Frederick Phillipse, lord of the manor, and his wife Catharine, daughter of Oloff Stevenson van Cortlandt, "the right honorable, God-fearing, very wise and prudent my lady Catharine Phillipse . . . who has promoted service here in the highest praiseworthy manner." By making it the centre of his *Legend of Sleepy Hollow*, Washington Irving has woven a further spell about this old church.

While the beaker was probably the earliest form of cup in New Netherland, it can hardly have been so popular as the tankard, for, though we find only a few beakers today, we find quantities of tankards. The latter were probably never used in the Reformed churches here; in fact, it seems probable that the general form was derived from English tankards of the second half of the seventeenth century, though the ornamental details are distinctly of Dutch origin. At all events, these early New York tankards, designed for beer and good fellowship, must have suited well the tastes of the Colonists; the number in our collections today and their generous proportions would indicate that beer, rum, cider, and ale flowed very freely indeed and, as the old records show, upon all occasions. Mr. Halsey has discovered that one New England village of forty families

in 1721 stored away as its winter supply three thousand barrels of cider, and there is no reason to suppose that New York held second place in the quantity or variety of "strong liquors" consumed.

Our illustrations show the typical New York style of tankard: the large and slightly tapering body, the flat lid, the so-called "corkscrew" thumb-piece, the applied border of leaf design above the moulded base. The other ornamental details are equally characteristic and show the Dutch love of ornament, engraved, cast or repoussé. The lids of these early tankards were seldom left plain; more often they were enriched with engraved designs of Dutch inspiration (Fig. 9), with repoussé decoration (the one on the Cover is an unusually elaborate example) or with inserted coins or medals. Applied ornaments on the handles served to strengthen the grip of a sometimes unsteady hand; while coins, cherub heads, masks, and more elaborate designs were used to finish the tips. The last tankard on the right in Figure 7 shows another style of thumb-piece and a double scroll handle, features which indicate the adoption of English styles of the second half of the eighteenth century. When the owner of a tankard had the right to bear arms, he proudly displayed them engraved in a bold and flowing manner with scrolled mantling, swags of fruit, and other typically Dutch embellishments. (Fig. 8.)

Mugs are similar in form to tankards but are smaller and without lids. When straight-sided they are often girdled by moulded bands and spiral wire, giving them a solidity and sturdiness which reflect the temper of the Dutch Colonists. Later eighteenth century styles tended toward more delicacy and refinement, expressed chiefly by the use of curved lines, a development which can readily be traced in the increasingly curved outlines of the mugs.

With beakers and baptismal basins to suggest their devotion to church and dominie, and tankards and mugs to remind us of their lighter and more convivial hours, we have caught a glimpse of the life of the Dutch Colonists in New York and of the tasks they set their silversmiths. What other things they used, designed in the "genteel Taste and newest Fashion," we shall discover later.

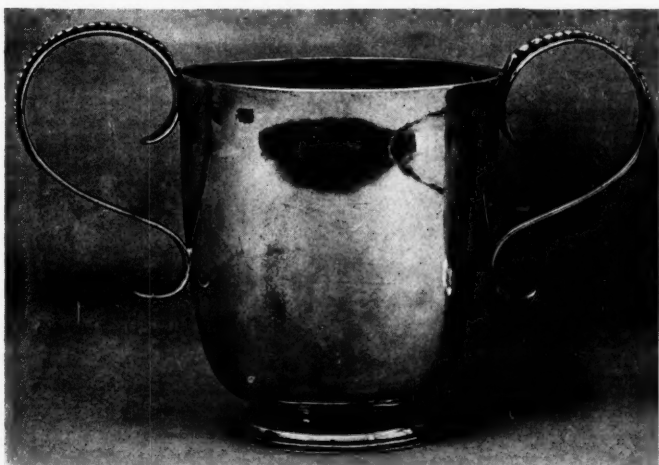


Fig. 13—CUP

Originally with one handle, made by Peter Van Dyck. Presbyterian Church, Setauket, L. I.



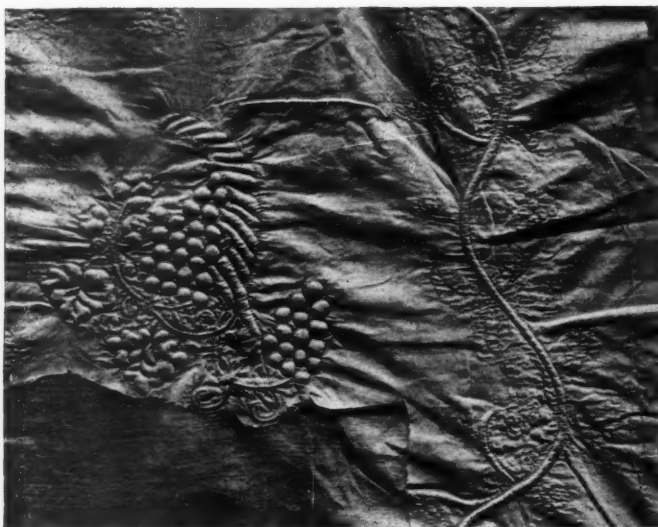


Fig. 1—DETAIL OF AN UNFINISHED CORDED AND PADDED PIECE  
Shows the successive stages in the work. Owned by Mrs. John J. Mitchell,  
Wellesley, Mass.

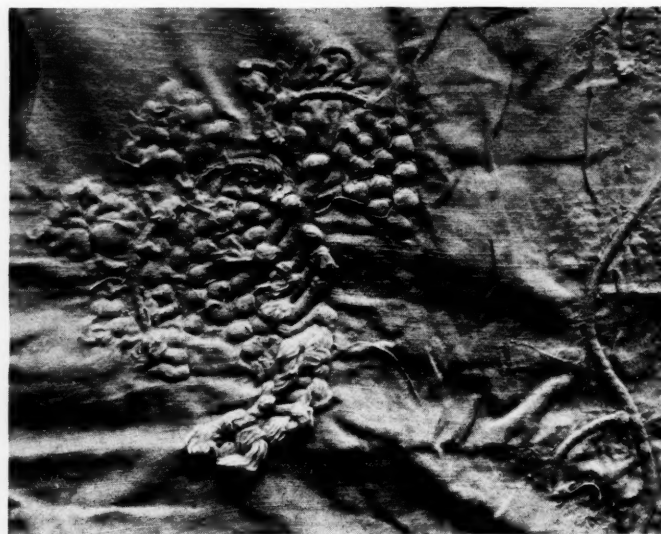


Fig. 2—REVERSE SIDE  
Shows the ends of the cords and the padding.

## Corded and Padded Quilting

By HELEN BOWEN

THE ancient art of quilting is still widely practised; yet there are two varieties of it which have so fallen into disuse that even the methods by which their charming effects were achieved are almost lost to modern knowledge. These two varieties are known as *corded* and *padded* quilting. It is particularly unfortunate that they should die out, for it is in its more definite lights and shadows that quilting most nearly approaches the beauty of low relief carving.

This effect of relief in corded and padded quilting is largely due to the fact that their forms differ from ordinary quilting in having no layer of cotton or wool between the upper and lower materials. Instead, only the design is raised above the surface. In the one kind of work this was accomplished by padding each bit of the design with cotton or wool as the work progressed. As this padded quilting was in vogue during a good part of the nineteenth century, the exact method of doing the padding is still remembered, though the practise of it seems to have passed out.

The lining of the quilt was of a material woven loosely enough to allow its threads to be easily pushed aside under the bit of design to be padded. Through the hole thus made, cotton or wool was poked with a darning needle or some other such instrument until the rose petal or grape, already outlined with running or backstitch, stood sufficiently above the surface to satisfy the quilter. Infinite patience? Yes, but such quilting as this was a "foster child of silence and slow time," a work wrought in the realm of art, where patience is not pain but pleasure.

Corded quilting, by which perhaps the finest of all quilting effects are attained, is a more nearly forgotten process. In this, the design is raised above the surface by means of a cord with a row of quilting on each side of it.

This corded work reached its height of popularity and of

beauty in the eighteenth century when it was in vogue for ornamenting linen and silk waistcoats and skirts as well as for bed-hangings and counterpanes. With the incoming of the nineteenth century it became more and more a mere adjunct of padded quilting. I have never come across any that was modern; but one never knows where one may discover communities or families in which some old form of needlework is still in use. Needlework is not a subject for rash statements or sweeping generalities.

Good fortune recently brought to my notice a piece of unfinished quilting belonging to Mrs. John J. Mitchell of Wellesley, Massachusetts, which shows exactly how the cording was done, at least in America, a century ago. In England, and perhaps to some extent here, the method described by Mrs. R. E. Head in *The Lace and Embroidery Collector*\* probably prevailed. She says "an effective variation of ordinary quilting was done by tracing the pattern, simple or complicated, on linen and tacking a thin cord over the lines. An outer layer of linen, generally rather thicker, was laid over this, and the two thicknesses of material were then quilted together with double rows of running, or back-stitch, one on either side of the concealed cord."

This seems a sensible way to do it; but a very different process was used by Maria Carpenter, Mrs. Mitchell's grandmother, in making this unfinished piece, as the detail photographs (Figs. 1 and 2) show. She began by quilting the whole design in the ordinary running quilting stitch. Then she selected a small section to complete, and covered the running stitch with a very fine back-stitching averaging twenty stitches to the inch. This section was now ready to pad and cord. The photograph of the wrong side shows, by the wisps of cotton still hanging from each grape, that the rounded sections were padded in the usual

\*New York, 1922.

way. But in the narrow straighter lined portions, such as the stems and the ribs of the horns of plenty, the two rows of quilting serve as a casing and a cord is *drawn* through. Candle wicking served for cord in this case and probably was generally used for the purpose. The long ends showing here would, of course, be clipped and fastened down later.

After the cording and padding of this section were done, Mrs. Carpenter was evidently not satisfied with the effect of the fine thread she had used in her back-stitching, so she went over it with a heavier thread to secure a bolder

flanked by horns of plenty, the whole encircled by a grape vine in full fruitage. The design of the cover shown in Figure 3, though less graceful, has the more unusual features of a harp, and a chain border. This piece, which measures thirty-four inches by twenty-three inches, was evidently made to fit a swell-front chest or table, but it was not used, since it was never trimmed to the border and properly finished. It is an heirloom in the family of W. R. Spooner of Acushnet, Massachusetts, and is believed to have been made in the late eighteenth century.

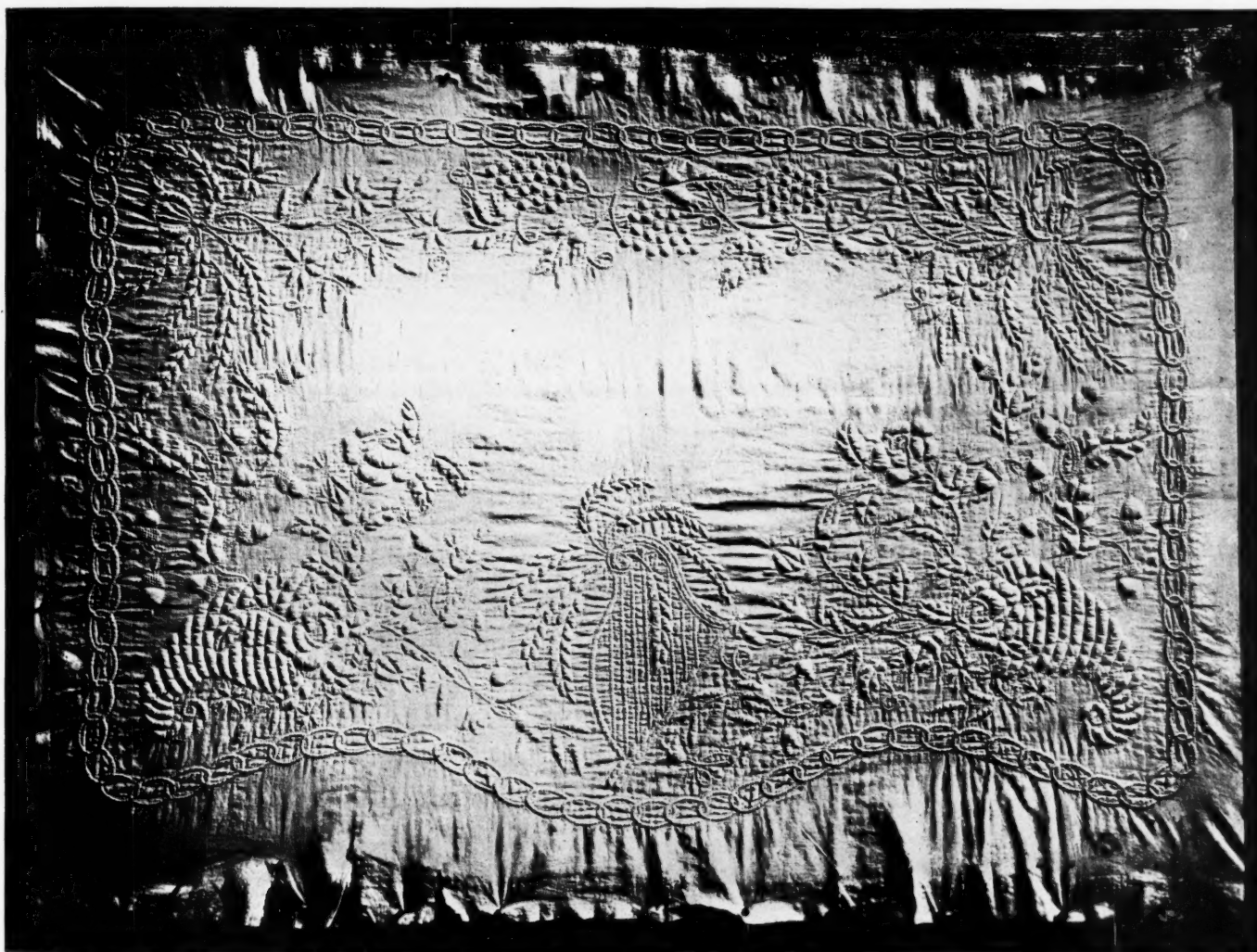


Fig. 3—CORDED AND PADDED COVER

Probably made for a swell-front chest of drawers or table. Owned by Mr. and Mrs. W. R. Spooner, of Acushnet, Mass.

outline. Whether this third quilting was a last straw which broke down her intention of finishing her work is not known. It may have been increasing family cares, instead, or the accident or vandalism which cut a great piece out of the upper material. Whatever the ill wind, it is lucky for us in making so clear each step in the work. Even the cutting enables the photograph to display the difference between the finely woven cotton of the top and the loose mesh of the linen lining.

This unfinished piece is one of the covers for a chest of drawers or toilet table such as were then the fashion. It has a typical design of a basket of roses in the center,

A design of the same period, but of much higher artistic quality, is that of the bedhanging in the Wadsworth Atheneum at Hartford, shown in Figure 4. Its charming flower forms in their graceful, unsymmetrical but perfectly balanced arrangement and the frame of the feather motif, saved from stiffness by the open tops of the side bands and the use of the broken arch and flower scroll across the bottom, all show how strong was the influence of the India prints so commonly imported at that time. The basket, however, is occidental. This precise form of basket, indeed, is found in many quilted pieces of that and later times.





Fig. 4—BED-HANGING

Shows a strong oriental influence in its design, though such influence appears here to have been exerted through the intermediate process of English crewel work. The design is typical of the eighteenth century. Compare the embroidered bed cover used as a frontispiece in *ANTIQUES* for July (Vol. VI., p. 10). Owned by the Wadsworth Atheneum, Hartford.

Strongly oriental, too, is the superb design of the piece of corded quilting belonging to the Essex Institute at Salem. Here the motifs are less clearly traceable. Persian design penetrated Europe via both India and Turkey. In each direction it underwent changes and modifications in response, on the one hand, to Indian conceptions, on the other to Turkish. It was further altered to suit the conventions of European adapters. If the design of Figure 4

suggests India, that of Figure 5 seems to bespeak reminiscences of Syrian rugs and heavy Turkish work. The dates and history of both these pieces are unknown.

The reverse sides of these three pieces show that they, like Mrs. Mitchell's unfinished piece, were quilted first and corded later. I have, indeed, yet to see or hear of a piece of corded work on this side of the Atlantic which shows evidence of being made in the manner described by Mrs.





Fig. 5—CORDED QUILTING

A strong oriental motif is here shown, but it seems more suggestive of western Asia than of India. Owned by the Essex Institute, Salem.

Head, as characteristic of English handiwork in this field, although there may be many.

\* \* \*

The close of these notes on quilting, which so well exemplify Miss Bowen's rare powers of precise observation, sound artistic judgment and accurate verbal statement, seem to offer fitting place and time to report the untimely death of this valued contributor to *ANTIQUES*, and to pay brief tribute to her qualities of mind and spirit. As a writer Helen Bowen found ready welcome in many editorial

offices. Her reputation as an authority on the patterns and techniques of embroidery was established. She was reliable, alert and enthusiastic in her work. So she won both confidence and good-will. In the light of her cheerful industry few realized that her accomplishment was wrought in defiance of great physical suffering, and—toward the end—without dismay at the visible shadow of death. Miss Bowen died May 23, 1924. The preceding article, planned and carried out after her physician had pronounced sentence upon her, constitutes her last writing.—H. E. K.

# Burlington Pottery

## *An Informal Jotting*

By JOHN SPARGO

*Editor's Note:*—Many questions relative to pottery similar in appearance to that of Bennington have come to ANTIQUES. One in particular, citing a jar made by "Allard and Brothers," prompted this informal statement from Mr. Spargo. It will be observed that there was no such firm as "Allard and Brothers" that being the misreading of an imperfect mark of the Ballard concern of Burlington, Vermont.

WHAT I believe to have been the first pottery in Burlington was established in 1806, by Norman L. Judd, of Bennington. This Judd was a notable potter in his day. A nephew of Captain John Norton, the pioneer potter of Bennington (or of his wife), he learned his trade at Captain Norton's pottery and worked there from 1796 to 1806, when he went to Burlington and started on his own account. The pottery was burned down in 1809. Judd seems to have had many friends in the city, had a good business, and could have restarted had he cared to do so. A diary kept by a Bennington soldier in 1812 tells us that a bakery was then carried on in the brick building that had formerly held Judd's pottery, and that the old baker told him that Judd's leaving Burlington "was owing to his wife and mother-in-law."

It may interest some of your readers to know that Judd went from Burlington to Rome, N. Y., where he started a stoneware pottery, and made redware. I have seen a letter written by him in 1814 in which he gave an interesting account of his work. In 1817 he was again unfortunate and was burned out. Shop, tools, materials, ware and everything else were lost. Apparently he had no recourse other than to return to Bennington; but the people of Rome were so alarmed at the prospect of losing the pottery which meant so much to them that, by public subscription, they raised money to build and equip a new pottery for Judd, on a larger scale. He made stoneware and redware. He carried on this enterprise for at least twenty years longer, for I have seen a letter from him, written in 1837, giving details of his business. How much longer this pottery lasted I have never inquired.

To return to Burlington: The firm of Nichols and Alford, which made the jug owned by your correspondent and which is presumably identified by their name impressed in the jug, conducted quite an extensive pottery business about the middle of the nineteenth century. They made stoneware, as well as a great deal of the mottled brown glazed ware that is called "Rockingham." A considerable line, including a variety of pitchers, mugs, book flasks, vases, ornamental flowerpots and other articles, was made in this ware. Much of it closely resembles Bennington ware of the same type, and a not inconsiderable proportion of the unmarked articles found in northern Vermont, New Hampshire, northern New York and Maine, which through lack of knowledge are improperly identified as "Bennington," and are honestly offered as such by country dealers, was really made at

Burlington by Nichols and Alford. I frequently get specimens submitted to me as "Bennington" which I feel certain are "Burlington." Now and then I am able to prove it.

It may be of further interest to know that Nichols and Alford made a hound handled pitcher in this ware. As a rule such pitchers were stamped on the bottom with a mark which enables us to fix the date with certainty. It reads:

NICHOLS & ALFORD,  
Manufacturers  
1854  
BURLINGTON, VT.

The same mark is occasionally found upon other pieces.

When this firm was in its most successful period, therefore, the pottery industry in Bennington was also in its most successful stage. The United States Pottery Company, on the one hand, and the Norton stoneware pottery, on the other, were in full swing. Naturally, there was a good deal of intercourse between the two centres. Workmen passed from employment in the one to employment in the other. Finally, when the United States Pottery closed down, a number of the workmen found employment at Burlington. This has given rise to the legend that the moulds of the Bennington pottery—or many of them—were taken to Burlington. The element of truth in this can only be very small at most. It is much more likely that, in certain common articles, both firms simultaneously produced the same designs, each freely using models originated by the other, according to the custom of the time and the trade.

Your correspondent says that he has "a black glazed, two-handled jar made by Allard and Brothers." He is mistaken. He has been misled by an imperfect impression of the mark of the firm that succeeded Nichols and Alford. The name is really *Ballard and Brothers*. A. K. Ballard and his brothers made stoneware and Rockingham ware. Quite a lot of pitchers, flower vases, cuspidors, teapots and similar articles proudly reposing on the shelves of collectors as "Bennington," should be attributed to the Ballards of Burlington.

The partnership of the brothers having terminated, the enterprise was carried on for some time by A. K. Ballard alone. He was succeeded by F. Woodworth, who, during the eighteen-seventies, continued to produce stoneware and Rockingham ware of good quality.

I do not know just when this pottery ceased. I have the date somewhere among my notes, but to hunt the matter up would require more time than the information would be worth. The old building, a substantial brick structure, is still standing and I saw it during a recent visit to Burlington.



## The Gothic Craftsman,—and After

By HERBERT CESCINSKY

THE expert on the subject of English furniture who is sincere in his pursuit of knowledge is only just beginning to recognize his indebtedness to the practical craftsman. Hitherto it has been his custom to sneer at the "mere workman," forgetting that the worker's knowledge of the possibilities, and especially the limitations, of tools, methods and materials must be an invaluable adjunct to his own.

The development of all national crafts always constitutes an exceedingly complicated subject. For every apparent rule there are many exceptions, and these exceptions are all-important. Nothing is easier than to establish a rule by the simple process of ignoring these exceptions; yet at the same time, no method leads to graver inaccuracies. Crafts, like human nature, must be heterogeneous; there will always exist the skilled and imaginative workman side by side with his more ordinary fellow; and the products of each are all links in the same evolutionary chain. The rough-and-ready method of dubbing everything crude and primitive as early, and all highly finished work as a later development, has led the expert on the subject of English furniture into many grave errors. I propose here to illustrate some of these.

The Gothic woodworker

reached his zenith in the closing years of the fifteenth century. His craft had developed, amid educational surroundings, for upwards of three centuries. His work was always logical; ornament subordinated to construction, as it should be. Working in wood was a younger art than that of the stone-mason, and the two had progressed on more or less parallel lines for upwards of two hundred years. There is little that is really scientifically constructive in the procedure of the early stone-mason. He places block upon block, joined with mortar or cement, and from the mass he chisels his ornament. It is only with the later window tracery and fan-vaulting that the mason copies the constructive methods of the woodworker. The joiner of the thirteenth century was content to follow the methods of the mason. Thus the huge canopies to the choir stalls in Winchester Cathedral are hewn from the solid timber. (Fig. 1.) Technically they are crude, but for majesty and grandeur they are unsurpassed by any of the later examples, such as those at Chester or Westminster Abbey.

This method of hewing from the solid timber, with little or no construction in terms of the material used, persisted for many years. Thus, at Chivelstone in Devonshire is a pulpit cut from a solid oak log. Apparently

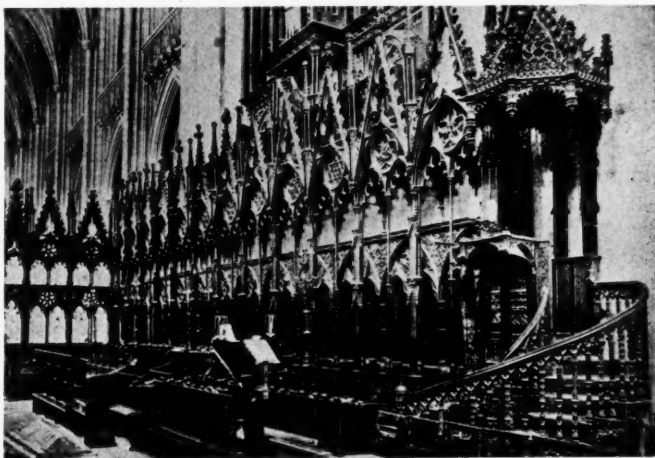


Fig. 1 — THE CHOIR STALLS AT WINCHESTER CATHEDRAL (late thirteenth century)

Each of these huge canopies has been hewn from a solid block of oak, with little or no attempt at construction. The entire design is rigidly geometrical and has been borrowed from the early canopied tombs, as at Hereford. This is typical stone mason tradition in wood. The desks in the choir are later.



Fig. 2 — CHESTER CATHEDRAL, THE CHOIR

The tabernacle stall work here is late fourteenth century, and shows the advance in construction knowledge. Here the woodworker breaks away from the traditions of the stone mason.

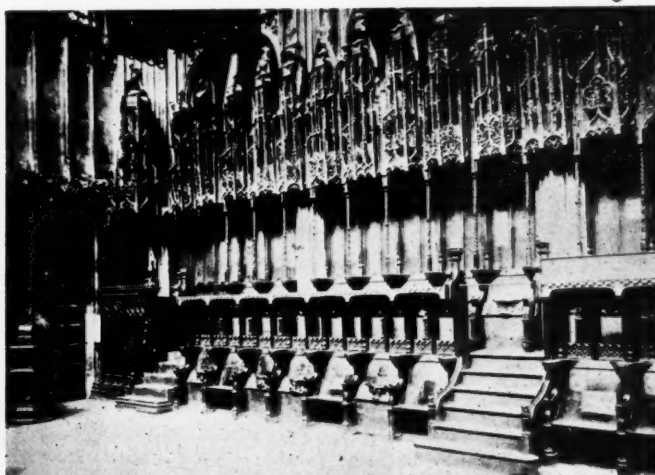


Fig. 3 — HENRY VII'S CHAPEL, WESTMINSTER ABBEY

The canopies here date from the last decade of the fifteenth century, but some of the desks are much earlier and must have been removed from elsewhere. The general influence is markedly foreign. This is the latest phase of constructed Gothic in England to which category belongs the Spring and Oxford Pews in Lavenham Church, Suffolk.



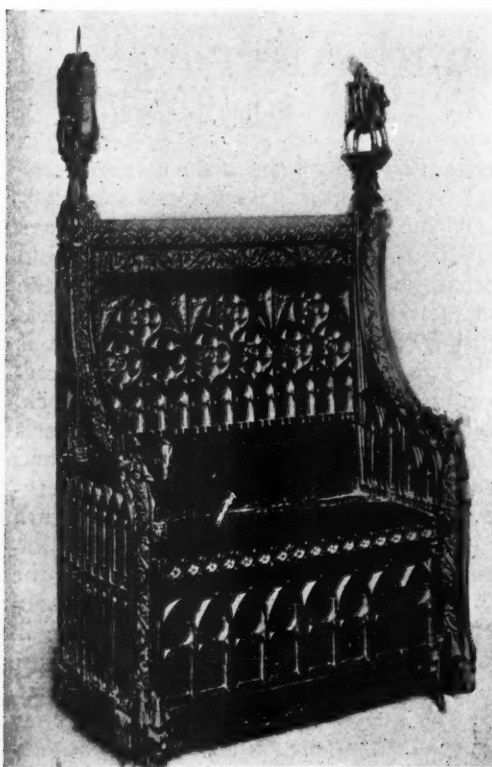


Fig. 4—GOTHIC CHAIR (mid-fifteenth century)  
There are signs that this is the left-hand portion only of a former triple throne for the Masters of the three Guilds of St. Mary, St. John and St. Catherine. The pinnacles are (left) the two lions or leopards (leones-leopards), the royal Plantagenet supporters, and (right) the elephant and castle, the insignia of Coventry. This is a secular chair although probably made by clerical workmen.—From St. Mary's Hall, Coventry.

his examples only from a cursory knowledge.

It is not until the latter part of the fourteenth century that the wood-worker begins to break away from the mason's traditions; and thereafter the latter follows in the wake of his younger brother. In the place of the thirteenth century window, entirely filled with rich stained glass, the area is broken up with stone tracery in geometrical forms, the pointed arch, the trefoil, quatrefoil, circle or crocket. Was this really a gain? The great windows in Canterbury Cathedral which look down on the tomb of the Black Prince, in their glory of stained glass, a mass of nuggets and splinters leaded together (thirteenth century glass is rarely flat) with the rich, angry glare which these early windows always have, appear to answer in the negative. There is an oriental quality in these rich old windows, something like the glory of an early Ispahan carpet, beside which the glazing of the succeeding centuries is tame and colourless. Construction and sheer beauty do not always develop together. Often the divergence is wide.

early, judged only by the construction, —or absence of it,—this pulpit is really late, from the first years of the sixteenth century. Such specimens are pitfalls to the expert who dates

In considering the rise and decay of Gothic art in England, the subject is so vast, so varied, and so grand, that one is tempted to linger here, and to wander there. To be brief is to be incomplete; to be incomplete is to be inaccurate. I can only hope, in the space at command here, to illustrate, in very perfunctory fashion, the evolution and devolution which take place in Gothic furniture, in England, from the later fourteenth century up to the Dissolution of Monasteries in 1532-40, and for some twenty years beyond.

Henry the much-wedded, whose rapacity was only equalled by his extravagance, had cast longing eyes upon the riches of the Church from the time when he ascended the throne of England in 1509. By a series of enactments as clumsy as they were grasping and malicious, he began to suppress the greater monasteries and religious establishments, and to enrich his depleted coffers with the spoils. That in the process he destroyed the art of England which the Church had fostered for generations troubled the burly king not one whit. Yet art had grown and flourished in England only in the shadow of mighty abbey or fatherly monastery. The orfivers, luminers, broiderers, carvers, joiners, arkwrights, and the hundred other craftsmen who had lent their aid to the beautifying alike of stately cathedral

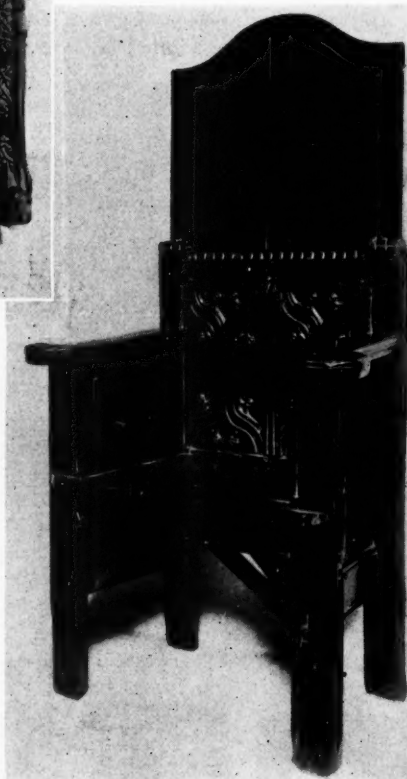


Fig. 5—GOTHIC CHAIR (late fifteenth century)  
Framed and pegged construction throughout. The backboard is modern. Although apparently a chair on legs, these are really squares which at one time contained panels enclosing the lower part like a box.—From the Mayor's Parlour, St. Mary's Hall, Coventry.

and lowly parishchurch (and what a wealth of Gothic art still remains in these small churches in the remote districts of England)

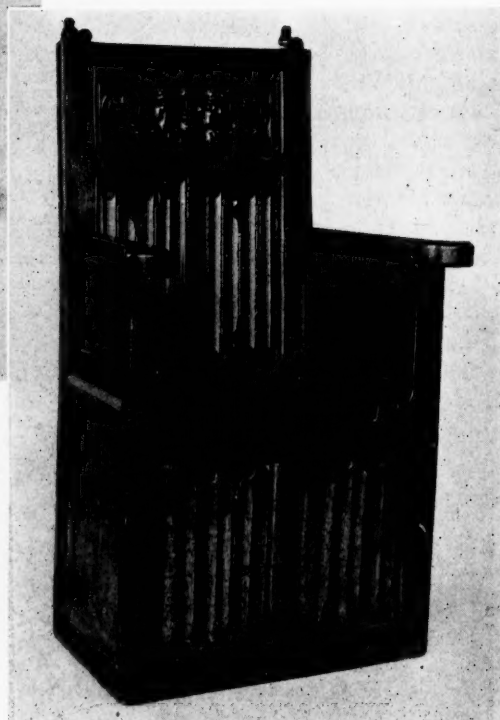


Fig. 6—OAK CHAIR (early sixteenth century)  
The Renaissance panel on the back almost coincides with the introduction of the linen folding of the panels below, the latter being a sixteenth-century device. This chair is still pre-Dissolution and is framed and panelled.



Fig. 7 — CHEST (early fourteenth century)

Here is the primitive construction of the arkwright (the maker of chests) which is much behind that of the clerical woodworker. (Compare the tall canopies at Chester.) The chest front is a board tenoned into upright posts. There is no attempt at framing although framed construction is imitated in the carving design of the front. From Dersingham Church, Norfolk.

were nearly all lay brethren. The monks and abbots (William of Wykeham, for example) supplied the taste and design which these crafts demanded. With the suppression of abbey and monastery, these craftsmen, with skill and tradition unrivalled even in the opulent countries of Europe, were driven forth to lurk in forest and thicket as outlaws, or to roam the highways of broad England as vagabonds and beggars.

During the closing years of the fourteenth century, the joiner or carpenter, who was concerned with structural woodwork, timber roofs, screens and the like, was considerably more advanced in his methods and designs than the arkwright or *huchier*,—the maker of furniture. This fact must be borne in mind when the woodwork and the furniture of this period are compared.

Let us take the fourteenth century chest from Dersingham Church, in Norfolk, as an example (Fig. 7). The construction here is archaic. The front is a thick board, tenoned between end-posts; the top another board, clamped at the ends to prevent warping. The carving is from the solid, just as the mason would sculpt in stone. The possibilities of framing are, apparently, unknown to

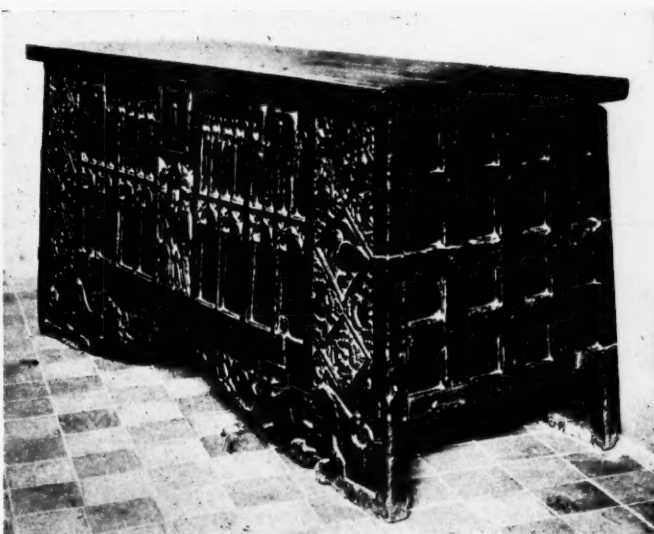


Fig. 8 — COFFER OR CHEST (mid-fifteenth century)

The ends and front are framed and tenoned and the tracery is applied in the manner of this period. This chest is probably of ecclesiastical origin, which may account, in some measure, for its perfection of construction.

the arkwright,—the maker of chests,—but the carpenter of the same period used framings habitually.

Now examine the coffer from St. Michael's Parish Church (known to a later, effete generation as Coventry Cathedral), and note the differences in less than half a century. (Fig. 8.) Here is characteristic fifteenth century work. The ends and front of the chest are framed with a pierced and carved traceried board tenoned between the end-uprights.

The chair from St. Mary's Hall, in the same city (unfortunately merely the fragment of a triple throne for the three Guild Masters of the Hall), is of about the same date, and is constructed in similar manner, with applied tracery, pierced with the saw and cut with the gouge. (Fig. 4.) The smaller chair, from the present Mayor's Parlour in St.



Fig. 9 — OAK STANDING CUPBOARD (about 1540-50)

Typical of furniture after the Dissolution of Monasteries had dispersed the woodworking culture abroad. It is a reversion to the old primitive methods of the solid plank, the doors simple slabs of wood, roughly pierced in feeble imitation of the earlier Gothic devices. Top and bottom are two boards nailed to the posts and the ends. The hinges are later. Originally these were of leather, crude, like the cupboard itself.

Mary's Hall, illustrates fifteenth century construction admirably, and very perfect construction it was. Apart from the later ridiculous backboard (used as a fire-screen) this chair is as perfect now as the day it was made. (*Fig. 5.*)

That these chairs are of clerical origin is indubitable; chairs were seats of dignity at this period, and were not intended for secular or common use. This accounts for the great rarity of examples, whereas stools are much more plentiful. There are, probably, not more than half-a-dozen examples of genuine fifteenth century chairs in all England.

The linen-fold panel marks the beginning of the sixteenth century, and is not a Gothic device at all. It belongs strictly to the Renaissance, in spite of many absurd dicta to the contrary. Many ingenious theories for the origin of the linen-fold could be advanced, if space permitted here. The chair (*Fig. 6*) is typical early sixteenth century, pre-Dissolution Gothic in constructional tradition. Yet it shows very clearly the incoming tide of the Renaissance. The decline of the Gothic is equally evident. The dignity of the chair, and its importance as an exclusive article of furniture, is shown by the fact that such pieces were often carved with the initials of the owner, and were dated, an honour shared only with the chest and the standing cupboard, both intended to hold the valuable possessions of the family.

Now let us conclude with the standing cupboard shown here. (*Fig. 9.*) We descend from the perfect construction of Gothic times to the utmost crudity. Here the doors are mere slabs of oak, unframed, not even clamped, and pierced with the coarsest travesty of the older Gothic motives. That this is the work of another race, unlearned in Gothic forms, must be evident to the most casual observer. What was this race, and how did it arise?

From the ruins of abbey and monastery, from the relics of a splendid craft, emerge the later "huchiers," makers of this crude furniture, hardly a trace of the fine Gothic tradition remembered, children playing with the tools of the former masters, ignoble descendants of the mighty craftsmen formerly cloistered in the umbra of benign abbey or protecting monastery. This standing cupboard is not early, as so many have supposed, judging by its primitive character. It is late, made years after burly Harry had filched the possessions of the Church, and had dissipated them, in a brief space, on his vices, mistresses, favorites, court panders, and various aids to his vulgar display. Gothic art in England had met its doom.

In tumult and strife, as outcast, vagabond and outlaw, the last of the Gothic woodworkers went to his account. Perhaps from some celestial seat (and surely he deserved one) he may have looked down upon the race which followed him, pigmies attempting to wield the sword of the giant, dimly groping among the fine traditions which had been his in the Golden Age, before he was driven forth by the rapacity of an English monarch. Seeking for the inspiration which was denied, blind to such examples which had survived the wholesale destruction of Henry's vandals, the later race was yet to find artistic salvation in the tide of the Renaissance, which, born in Italy, was to sweep across Western Europe, and, through the agency of soldiers of fortune like Torrigiano, to reach the shores of England and submerge the last vestiges of that Gothic art which had been the national style and glory for upwards of three centuries, the pride of Mother Church, which, if given to ostentation and perhaps to gluttony and other excess, yet had, for so long a time, fostered all that was best in English art.



PHAETON. ANTIQUE BUT NO LONGER CLASSIC

In recently coined slang, to be "horse and carriage" is to be hopelessly old-modish and out of date. The automobilism of the present age has thus put all beast-propelled vehicles into the class of antiques. But the old-time phaeton here illustrated might have qualified in that category long before the era of the motor car.

As a type, the phaeton appears to have been invented about the middle of the eighteenth century, as an English sporting carriage. Later it was modified to become the decorous conveyance of the elderly and sedate. The present specimen, though assigned by previous owners to a fabulously remote past, probably dates from the early years of the nineteenth century.

It has recently found asylum with a Connecticut collector for whom it was procured by George C. Flynt of Monson, Massachusetts, to whom, further, ANTIQUES is indebted for the photograph.



## Books—Old and Rare

### *The Curious Literature of Law-Trials*

By GEORGE H. SARGENT

WHETHER it is due to the influence of the movies with their concomitant scenes of violence, or to a mysterious psychological change brought about by the Great War, or to a mere shift in literary fashions, it is certain that the literature of crimes and casualties is at present enjoying a decided "boom." The grandchildren of sober-minded parents to whom a dime novel was anathema are now enjoying modern thrillers which rival anything the literary staff of Erastus Beadle ever turned out. The dime novels have now become respectable literature. Did not the New York Public Library have an exhibition of them not long ago? The publishers' lists of today are almost certain to include something about pirates or other criminals. Books which rival the *Newgate Calendar* and Esquemelin's *Buccaneers of America* are bought and read, not by young boys who have to hide them from stern parents, but by the stern parents themselves.

My friend Edmund Lester Pearson is a man of peace. Nothing could be farther from the thought of the erudite editor of publications of the New York Public Library than to supply incitement to crime of any sort. Yet his *Studies in Murder*, describing a half-dozen mysterious American murder cases, is a "best seller," and bids fair to become a classic. An especially attractive reprint of the *Memoirs of the Notorious Stephen Burroughs*, the New Hampshire Casanova, is introduced by a cheerful and commendatory note by the poet, Robert Frost. And more recently, a book on the Loeb case has been published, without attack from the censor!

While such literature as this is now particularly in fashion, it is like all fashions—far from being new. Accounts of trials have from very early times always held the reading public, more strongly at some periods than at others, but always tenaciously. The ancient literature of crime is both extensive and varied; and from the beginning of popular literature all kinds of horrors have been served up for public consumption. In the middle of the sixteenth century hawkers in the London streets peddled ballads, illustrated with quaint woodcuts, giving an account of the Salisbury assizes—the trial and subsequent execution of a witch who

... executed was  
this moneth the 19 day  
She ever had a face of Bras  
as all the people say.  
Instead of pensiveness and prayer  
She did nought but curse and sware.

Of course book collectors have not overlooked this field. Those who would prevent, suppress or punish crime—who study it from a scientific angle—are naturally interested. Mr. Pearson, I understand, is now a qualified expert on mysterious murders, though he did not solve the Lizzie Borden case. Dr. Hagemann of Pittsburgh, Mr. Clem of Louisville and Mr. Brewster of New York have all been collectors of books on crime and criminology, gathered, I am assured, for scientific ends.

The collecting of accounts of notable trials, however, appeals to both the professional man and the general book collector. Some thirty years ago there was dispersed in New York the Edmund D. Wynn collection of printed trials, which comprised more than two thousand separate narratives. Every season trials figure in auction sales; and, while there is no special market value for accounts of any except the most notable cases, the demand is constantly increasing and the tendency of prices is upward. The *Complete Collection of State Trials and Proceedings for High Treason, and other Crimes and Misdemeanours*, published in London in 1786, in eleven folio volumes, is not rare and, at less than two dollars a volume, is cheap. (I once received a bundle of books wrapped in pages torn from this work, containing the interesting account of the trial of Mary, Queen of Scots.)

#### Collecting Trials

So many trials have been published in separate pamphlet form that it is difficult to select a starting point for collecting. Most of those which come within reach of the collector are eighteenth and nineteenth century tracts; but there were yet earlier ones. There was the trial of King Charles the First; the trial of the Earl of Somerset for poisoning Sir Thomas Overbury in the Tower of London; the trial of Ravallac, who assassinated Henry the Fourth of France; the Rye House Plot; the trial of Dr. Sachervell before the House of Lords in 1710, and the trial of Captain Porteus "for wounding and killing several persons at the late execution of a criminal," printed at Edinburgh, 1736. The last-named item may not appear particularly interesting, but if one wishes an account of the affair written only as a master could write it, he has but to read Scott's *Heart of Mid-Lothian*.

Among the American trials there are none of greater historic interest than those of Benedict Arnold, Major André and Charles Lee in the Revolution. Like that of Mary, Queen of Scots, these belong in the treason category; as does, also, the trial of Aaron Burr. The *Proceeding of a Board of General Officers, respecting Major John André*, Philadelphia, 1780, printed by F. Bailey, is the first edition of the account of this memorable military trial which brings at auction from \$75 to \$200, according to condition. There was an edition printed by B. Webster at Hartford; and another was published by J. Carter at Providence, all in the same year. All these are scarce and valuable.

#### The Story of Benedict Arnold

The Arnold trial led to a considerable literature. Bailey of Philadelphia was the printer of the first "official" account, which bears the title *Proceedings of a General Court Martial of the Line, held at Raritan, N. J., for the Trial of Major General Arnold, June 1, 1779*. Copies of this at auc-

tion recently have brought respectively \$220 and \$460. Only fifty copies of this official edition were printed, by order of Congress. Complaints of irregularities during Arnold's command in Philadelphia led to his being court-martialed on four charges. On the two most serious of these he was acquitted, and on the other two condemned to public reprimand by the Commander-in-Chief. The process aroused a spirit of vengeance in Arnold which culminated in his treason a year later. The pamphlet is, therefore, of great historical importance. The *Proceedings of the Supreme Executive Council of the State of Pennsylvania in the Case of Major General Arnold*, printed by Hall and Sellers, 1779, is of even greater rarity, the Brickner copy selling in 1921 for \$560. The *Proceedings of a General Court Martial held at Brunswick for the Trial of Major General Lee, July 4th, 1778*, brings about the same price. This was printed by Dunlap in Philadelphia, 1778; but there is a scarce, though not commercially valuable account printed at Coopers-town, New York, in 1823. The Burr trial appears in the three-volume account under the title of *The Trial of Col. Aaron Burr, on an Indictment for Treason, before the Circuit Court held in Richmond, May Term, 1807*, printed at Washington in 1807-8. It is much more common than the others, and there are several other contemporaneous accounts to be had at prices from five dollars to forty dollars each. Wirt's two arguments in this trial were printed separately, in Richmond, 1808.

#### *Crimes and Scandals*

The Boston Massacre case, in which John Adams incurred the enmity of many of his compatriots by his successful defense of the prisoners who were accused of murder, is another interesting trial. The *Short Narrative of the Horrid Massacre in Boston* appeared both in Boston and London editions, the latter, with the frontispiece intact, being very rare. The *Trial of W. Wemms, J. Hartegan and others, Soldiers in His Majesty's 29th Regiment of Foot for the Murder of Crispus Attucks and Others, on Nov. 27th, 1770*, was also reprinted in London. A later state trial, which is of considerable interest, is that of Theodore Parker "for misdemeanor in a speech in Faneuil Hall against kidnapping," which is a reflection of the Boston Slave Riot. The *Trial of Anthony Burns* is another.

The trial of "John the Painter" is a rare pamphlet which occasionally comes up in auctions, but brings a high price. James Aitken was a native of Edinburgh, who came to this country and was a participant in the Boston Tea Party. He had been badly treated by the British soldiers, who burned his house, and he meditated revenge. He accordingly went to France, where he informed Silas Deane of his intention of killing George III. Deane persuaded him to give up the idea of regicide, and Aitken then went to Portsmouth to set fire to the naval stores, a plan in which Deane encouraged him. Aitken was arrested, tried at Winchester Castle and executed. The account of his "life, transactions, confession and execution" was printed in London in 1777 and sold for fourpence, which it is needless to remark is not the present price.

Libel cases are numerous. Prominent among these are the three trials of the parodist, William Hone, in all of which he defended himself successfully against the charges

resulting from one of his earliest satires, *The Political Litany*, published in 1817. Thomas Paine, another ardent republican, also suffered a trial for libel. Then there was the famous libel case of Daniel Webster versus Theodore Lyman, in which the indictment charged that Webster had conspired with other leading Federalists in 1807-8 to break up the Union and re-annex New England to Old England. This has been exploited in a volume by the late Josiah H. Benton of Boston in *A Notable Libel Case*. The case of Crosswell, prosecuted for a libel on Thomas Jefferson in 1804, and the famous libel case of J. Fenimore Cooper against Horace Greeley, are worthy of a place in any collection. In the latter case the novelist made the editor writhe, much to the satisfaction of Mr. Greeley's political opponents.

Of course many of these trials deal with salacious subjects, such as divorce, seduction, abduction, *crim con* and breach of promise. The proportion of persons in "high life" who figure in these cases seems amazing until one considers that the prominence of the parties was doubtless the factor which induced the printer to take the risks involved in issuing an edition of one of these pamphlets. Soldiers, clergymen and noblemen figure largely. The most amazing trial on record is the *Apology for the Life of Major General Gunning*, London, 1792, accompanying the account of a trial. The major certainly needed some apologist.

Among famous murder trials is that of Colt for killing Adams in New York about 1841. The jail in which Colt was confined took fire and Colt killed himself on the morning when he was to have been executed. This led to the rumor that he had escaped and that another body had been substituted. The romantic case of the Vermont Boornes, who *confessed* to murder and were convicted, after which the alleged victim turned up alive in time to save them, is told by Mr. Pearson in one of his *Studies*. The mysterious murder case of Mary Rogers, "the beautiful cigar girl" at Hoboken, in 1841, is said to have inspired Poe's *Mystery of Marie Roget*, in 1845. The trial of Tirrell in 1845 for killing his paramour, Maria Bickford, at Boston, is notable as one in which Choate succeeded in freeing his client by using the plea of somnambulism. The account of these and many other trials—some quite recent—are deserving of a place in any collection of criminology.

#### *Ghosts and Witches*

The disappearance of Morgan, in western New York, which led to the formation of a new political party in the United States, through the Anti-Masonic excitement created, led to a considerable bulk of pamphlet literature. Witchcraft trials, likewise, appear to have been reported by several writers other than in the writings of Mather, Calef and others whose works were largely a consideration of the general subject rather than of details of testimony. But there is one pamphlet which the collector of trials will find only with difficulty. It is entitled *Authentic Account of the Appearance of a Ghost in Queen Ann's County, Maryland, proved in the remarkable Trial. The State vs. Marry Harris, Administratrix*. Baltimore, 1807. If the existence of witches was proved in the courts, why not that of ghosts?



PUNCH BOWLS (late eighteenth century)

The first is Staffordshire, transfer printed in underglaze blue in imitation of the popular Chinese style. The interior of the bowl is shown below.

The second is a Chinese porcelain bowl painted in blue underglaze, with landscapes. The interior is shown below.

## Antiques Abroad

### *Heady Drinks and Headier Dressings*

By ARTHUR HAYDEN

LONDON: Dealers have often beseechingly asked my advice as to how to pack antiques for America. They one and all fear the New York Customs. Not that they are attempting to smuggle things in surreptitiously, but they wish to know the regulations determining what is an antique and what is taxable. It seems a genuine want here that such matters should be known. As calling from one corner of the magazine to the other, but really calling across the Atlantic—I ask the Attic to offer advice to dealers here as to how to proceed lawfully. Even if I were to become suddenly seized with the notion of presenting the Attic with a valuable curio, I am ashamed to confess I should not know how to declare it. If I said it was worth a hundred English pounds—which it might well be as being presented to the Attic—where should I stand, and where would the New York Customs stand, and, above all where would the Attic stand, which latter proposition is the most important, and who pays? How can the English send you their antiques if they do not know how to declare them?

\* \* \*

*Copenhagen.*—It was reported recently that a disastrous

fire had occurred at the Royal Copenhagen Porcelain Factory, destroying many ancient records and much of the old porcelain in the museum there. I am able to state, from a wire received and from subsequent letters, that this report is exaggerated. The fire was a trivial one. A century and a quarter ago, sad to relate, Nelson dropped a shot on the old factory when England was at war with the Danes, who had been drawn in a Northern Confederation in Napoleon's interest. But Nelson, in 1801, when with the British fleet outside Copenhagen, writes to Lady Hamilton, "I was in hopes to have got off some Copenhagen china to have sent you." Later he retrieves his promise, "As I know you have a valuable collection of china, I send you some of the Copenhagen manufacture."

\* \* \*

*Italy.*—The lost books of the Roman historian Livy have chagrined the world no less than the destruction of the library at Alexandria, in 640 A.D., when the Arabs under the calif Omar destroyed the key to civilized knowledge and used books and ancient and priceless manuscripts sufficient "to heat the baths of the city for six



months." As for the lost books of Livy, now and again somebody comes forward with a tale of their re-discovery. A cultured English critical journal guys the recent yarns with a mock review beginning:

"The History of Rome." By T. Livy. Edited by Dr. A. di Martino-Fusco. One hundred and forty-two volumes. (Publisher: None as yet. Price, One Million and a half pounds sterling.)

(By J. C. Squire.)

Yet discovery is not impossible. A whole library was once disinterred at Herculaneum. Unfortunately the Italian government lays such an embargo upon foreign archaeologists, that no one will risk the adventure. In Egypt a similar situation exists. The Egyptian Government cares little for antiquities which the rest of the world are interested in; but with a dog-in-the-manger policy they have stopped international research. Here is another peg for the League of Nations to hang its hat on. Antiques for the common welfare, the great common weal of human knowledge!

\* \* \*

*Punch Bowls.*—In England, during the eighteenth century, the brewing of punch was one of the accomplishments of a gentleman. And now punch ladles, with twisted ebony handles and silver bowls with authenticated hallmarks, are collected. The illustration shows examples of some of the punch bowls in common use. There were Chinese porcelain bowls with painted subjects in blue underglaze, depicting poetic landscapes and river scenes and junks and pagodas and wonderful flowering trees belonging to the rare flora of ceramic art. The Staffordshire potters, who were alert as to their markets, saw these importations coming into England through the channels of the old East India Company. Hence, we see Staffordshire competition in the form of earthenware bowls decorated in underglaze blue printing. None of these bowls is marked. Such pieces belong in the last quarter of the eighteenth century. The design purports to be Chinese; but it is crowded and loses the direct simplicity of the oriental prototype.

Nor are English made punch bowls confined to Staffordshire. Leeds and Swansea came into the market, and there are some glorious examples of Liverpool, decorated with sailing ships which set out from that port. In general, the collecting of these old punch bowls is fascinating. All the old English factories produced them, from Worcester to Bow and from Wedgwood to Minton. They were appurtenances to the English mahogany sideboard. English *genre* pictures such as those of Dendy Sadler show the squire ladling out the punch to his boon companions. Punch, with its brandy and its port, its lemon juice and its spices, was a fine concoction for hunting men in the English shires; and it demanded a capacious bowl from Nankin or a fine Staffordshire replica. And the demand was met.

\* \* \*

*Fashions in Hairdressing.*—Captivated by Florentine portraits, in which men have bobbed hair, English women, under an impulse from the studios, have followed suit. But feminine vagaries are progressive; and the bobbed hair of

the Italian old masters has been supplemented by the ingenuities of the modern artist in hairdressing, otherwise the barber. He it is who persuaded certain leaders of fashion to wear "shingled" hair. Hence modern woman has lost her tresses and has fallen into the masculine habit of having her hair trimmed once a fortnight. My illustration shows the eighteenth century lady equally in the toils of fashion. Such huge headdresses, perfumed and greased, were supposed to last some months without reconstruction. Contemporary writers have recorded results not too savoury. But the vogue of the huge headdress held from 1768 until 1780, despite solemn protest and keen satire such as this:

When he views your tresses thin  
Tortured by some French friseur,  
Horse-hair, hemp, and wool within,  
Garnished with a diamond skewer,  
When he scents the mingled steam  
Which your plastered heads are rich in  
Lard and meal and clouted cream  
Can he love a walking kitchen?

On the whole, if there must be extremes of fashion, let the ladies go bobbed.



THE FEMALE PYRAMID

From a satirical print of about 1780. The rug which decorates the floor is worthy of notice. Certainly not oriental, it may well be an English carpet.

## Current Books

*Any book reviewed or mentioned in ANTIQUES may be purchased through this magazine. Address the Book Department.*

OLD GLASS—EUROPEAN AND AMERICAN. By N. Hudson Moore. New York: Frederick A. Stokes Company. 394 pages. 225 illustrations. Price, \$10.00.

COUNTLESS books have been written on old furniture and old china; but all the books on old glass could be placed on a single shelf, and those on American glass might be counted on the fingers of one hand.

Glass has been in use for over twenty centuries, and the processes of its manufacture are still essentially the same as they were in the time of Caesar. Sand and potash, together with a few other ingredients, are fused by heat and the molten material is either blown or pressed into the desired shape. The tools of present day glassmakers are little different from those found in early Roman ruins. To be sure, huge machines now turn out bottles in quantity for common use, but they cannot compete with the blow pipe of the early Venetians in producing more exquisite things.

It is this very sameness of manufacturing process and of result that accounts for the lack of written information on old glass. There have been no great changes of material to record, no thrillingly interesting discoveries to set down for future historians. Furthermore, objects wrought in glass more successfully defy identification by date and nationality than do those in almost any other material. They carry little or no internal evidence out of which the critic may develop a thesis. Thus it has remained for an inquiring twentieth century collector to compile and correlate what little information exists—particularly concerning American glass—in the form of a readable and well-illustrated handbook.

Mrs. N. Hudson Moore is perhaps best known as the author of *The Old China Book* and *The Old Clock Book*, although she has several other compilations on antiques to her credit. She has a happy faculty for gathering and arranging information from many and diverse sources and for setting it down in pleasantly readable form. Of this gift of hers the present book offers an excellent example.

Beginning with a brief account of glassmaking in general, it presents, in successive chapters, an account of Venetian, Bohemian, Dutch and Flemish, German, Spanish, French, English and Irish glass, with detailed discussion of the products of Waterford, Dublin and Cork. Each place of manufacture is discussed briefly from its beginnings to the close of its operations, and at least five examples of types of its glass are shown. As a basis for these chapters authoritative European works on glassmaking have been extensively utilized and in each instance due credit is given. Such are the contents of Part I.

From the standpoint of fresh material, Part II seems to be the most valuable section of the book. Here the author has gone straight to the sources of all historical research, local and state records, contemporaneous biographies and newspapers, and personal interviews. Much of the information thus obtained has never before been put into readily available form; all of it is good. But there is, of course, acknowledged indebtedness to such writers as Barber, Hunter, Van Rensselaer and other American authorities.

The topics dealt with in this part are: American glass in general, Wistarburg, Stiegel, other early glass, Saratoga, bottles and flasks, three-section mould glass, Stoddard, Keene, Pitkin, historic cup-plates, Sandwich, Mexican glass, and American glass factories. This last discussion constitutes a check list of all known American glass manufactories, with a concise history of each. The list is arranged in alphabetical and easily-consulted form.

The value of the information contained in Part II is augmented by excellent photographs of the types of glass discussed. The author has frequently not hesitated to take refuge in the term "early American," instead of trying to make arbitrary classifica-

tions. In this she is wise. She is equally wise in emphasizing the difficulty of identifying glass and the reasonableness of not trying to classify it too closely.

Wherever possible, however, Mrs. Moore gives the history of each piece illustrated and her reasons for assigning it to some particular manufactory. These illustrations occur conveniently in groups of eight, and reference between them and the text is greatly facilitated by footnotes which point from illustration to descriptive matter and from descriptive matter to illustration.

A book of this kind is always open to the criticism of superficiality. That is the penalty which the author of a compendium pays for making a great amount of information conveniently available. The specialist in any one field of glass collecting will find Mrs. Moore's treatment of his favorite topic quite inadequate; for, in all probability, it will tell him nothing which he does not already know. And all along the line it will omit matter which he holds to be of importance.

The average person, however, who likes old glass and seeks some means of orientation among its shining mysteries, will find this book the first and only real godsend which he has encountered. When he has mastered its contents, he can turn to such more detailed discussions in monograph form as, it may be hoped, will soon begin to appear for his further enlightenment.

It is, however, to be regretted that *Old Glass*, while well indexed, contains no bibliography. Its acknowledgments of indebtedness to various publications are frank and generous, but they are scattered through the book. They might well be listed together by full title, name of author, and date and place of publication.

On the other hand, the abundance of illustrations supplied constitutes ground for joyful congratulation. Illustrations are the kernel of any modern treatise on things antique. Mrs. Moore has selected hers with discrimination and her publishers have reproduced them with adequacy. In fact, the whole appearance of *Old Glass* is worthy of a work which, for many years to come, will be looked upon as the standard American compendium on glass and glass collecting.

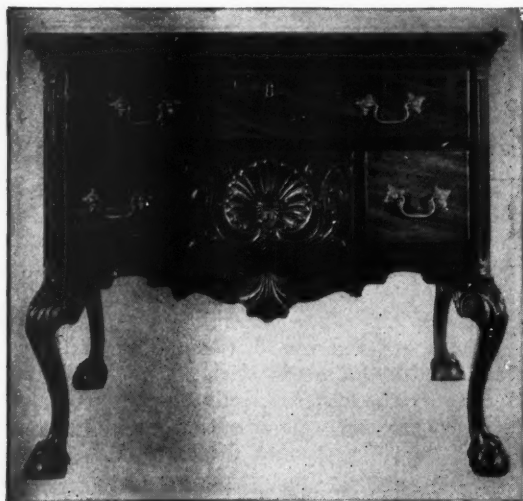
COLONIAL WOMEN OF AFFAIRS. A study of women in business and the professions in America before 1776. By Elizabeth Anthony Dexter: Houghton Mifflin Company, Boston, 1924. 204 pages, 23 illustrations. Price, \$5.00.

TO all, save a very few whose interests have led them to study the news sheets of pre-Revolutionary days, the presence of any women at all in the economic life of the time must come as a great surprise. That women's work outside the home was of well-recognized and ponderable extent, it has remained for Professor Dexter's study to set forth. A vivid and unexpected picture of the activities of our forebears, it suggests much that is of interest not only to the antiquarian, but to the student and observer of present-day social and industrial change.

Painstaking scrutiny of contemporary records reveals, then, that the "Puritan Mother," as an exclusive type, is a myth. Useful myths die hard, and doubtless so will she. Possibly, however, her usefulness as a model of industrious subservience has been already exhausted. In her place the present study enables us to install her more lifelike and sympathetic sister, who not only bore and reared her children, but, when necessity demanded, supported them as well, making a second contribution to the progress and prosperity of the community through her activities as artisan, merchant or landed proprietor.

Systematic, unsentimental and thoroughly readable, the present study classifies, according to the general types of occupation revealed, the material which the author has gleaned from a great





[Number 539]

Rare Mahogany Lowboy by William Savery  
Philadelphia, 1760-75

A very rare specimen, no doubt by the same cabinet-maker as the one illustrated in Lockwood, Fig. 108, in which the label of William Savery was discovered. Also closely related to the lowboy in Lockwood, Fig. 110

## Fifth Sale of Fine Early American Furniture

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variety of sources. Newspaper advertisements, diaries, town records and the like bear witness to the extent and diversity of women's work. Judging from the rough statistics available, there were—proportionate to the population—in 1773, twice as many women engaged in business of some kind as there were a century and a quarter later. Among these women were tavern keepers, merchants of every conceivable commodity, "artificers" in lace and linen and even in home-cooked foods! There was also the manager of great estates, the mistress of the printing press, the poet and the actress, as well as the teacher and the nurse. Individual instances of women pursuing the calling of carpenter, joiner, brazier, tanner and many another surprising trade add piquancy to the picture.

Business activities for women were not frowned upon in high places. A letter of the President of Harvard College in 1654 commends the enterprise of "sister Bradish," with the hope that she may

be encouraged and countenanced in her present calling for baking of bread and brewing and selling of penny bear without which shee cannot continue to bake: In both which callings such is her art, way and skill, that shee doth vend such comfortable penniworths for the relieve of all that send unto her as elsewhere they can seldom meet with.

One wonders whether or not the business prospered, for the students, in those unnecessarily temperate days, were not permitted to indulge in this "comfortable bread or bear" to the extent of more than "a penny a man nor above two shillings in a quarter of a year," a regulation which it is said Mistress Bradish "carefully observed in all ordinary cases."

The manager of a large plantation near Wilmington, North Carolina, was an early exponent of the five-and-ten-cent store idea. A contemporary letter, describing the estate and its proprietor, says:

She even descends to make minced pies, tarts, and cheese cakes, and little biscuits, which she sends down to town once or twice a day. . . . They tell me she is an agreeable woman, and I am sure she has good sense, from one circumstance,—all her little commodities are contrived so as not to exceed a penny a piece, and her customers know she will not run tick.

The women who were conspicuous in their day and whose names recur in histories and contemporary records,—personages such as Margaret Brent, who, acting as governor's attorney, saved the colony of Maryland in time of threatened mutiny; Anne Hutchinson; or Anne Bradstreet, America's first poet,—are not neglected in the present study. Its special concern is, however, with the great majority of women workers whose occupation was so much a matter of course that it escaped all but the most cursory and haphazard record, now fortunately recovered for us.

"I own I love the vegitable world extreemly" wrote Elizabeth Lucas, who, by her experiments on her father's plantation, established the cultivation of indigo in South Carolina. This energetic agriculturist seems to have been unusually fortunate.

Whether acquired through inheritance or developed by individual initiative, the enterprises undertaken by the women of the Colonies were, in a great majority of cases, rooted in necessity rather than in the love of a particular work. For this reason activities of the most diverse and incongruous kinds were accepted by the community without further ado. The idea that women's work outside the home was a privilege demanding special dispensation was no part of the mental make-up of our forefathers. The needs of the individual and of the pioneer community were alike too obvious to make such a position thinkable.

The suggestive concluding chapter of the book under discussion takes up the causes which seem to have contributed to the change in the general attitude towards women's work and women's legal status during the century which follows the period treated here. It lays special stress on that increased prosperity and complexity of society which tended toward the development of a leisure class, and contrasts it with the earlier and more homogeneous community wherein all work was welcome. *Colonial Women of Affairs*, treating as it does of a hitherto neglected



aspect of the society of our ancestors, cannot but be welcomed by all lovers of early America.

Not all the illustrations seem particularly relevant to the text, though the examples of early advertising and printing are particularly interesting. A glossary of unusual terms and a very excellent bibliography complete the volume. An index would have seemed a natural and helpful addition.

**THE AMATEUR COLLECTOR.** By Dr. George C. Williamson, New York: Robert M. McBride & Company. 324 pages, 20 illustrations, 6 x 9 inches. Price, \$3.00.

**T**HIS amusingly gossiping compilation of brief papers originally written for newspaper publication might quite well be entitled *Collectors' Cocktails*, for the purpose of each disquisition is to whet the appetite, not to satisfy it. All told, forty-three of these concentrated enticements are offered—each of a different flavor.

Necessarily limited in both depth and scope, they reveal a quite amazing acquaintance with a great variety of subjects, and not a few of them will be found to contain, like the cherry or olive in an *apéritif*, a solid morsel worthy of contemplative munching.

It is good to have the fact impressed that the blue of old Waterford glass is an occasional accident and not a pervasive characteristic. It is likewise well to find reiterated emphasis on the influence of uncut margins upon the value of old prints. Not everyone knows that line engraving is the outgrowth of a method of the early Italian goldsmiths whereby they tried out the effect of their ornamentation on metal by smearing the work with black, wiping the surface and pulling proofs on paper. Some of us, too, having learned to apply the term "potato ring" to certain curious silver devices of Irish origin, will be interested to know that these rare articles are more properly denominated "dish rings." They served the purpose of trivets in preventing hot bowls of food from marring a polished table top. Such bowls may incidentally have been filled with steaming potatoes, but these enchanting tubers were by no means the sole article of diet among Irish folk who could afford silver rings beneath their serving dishes.

Of the many chapters in *The Amateur Collector*, those on Mezzotints, on the prints of Baxter and Le Blond, on Straw Marquetry and on Glass Paperweights are perhaps the best. Concerning straw marquetry in England we learn that much of it was turned out by the French prisoners of war who were confined at Norman Cross near Stilton during the period between 1796 and 1816. The men were permitted to sell their wares on salesdays set apart for that purpose. Apparently they did a thriving business. To the era of paperweights is assigned the decade of the 1840's.

A special merit of the book is its generous recognition and recommendation of authoritative works concerning the subjects discussed. Hence it will serve as a good starting point for the amateur. It is likewise recommended to those who, without being themselves collectors, may wish to possess a smattering of information sufficient to sustain conversation on a topic quite likely to crop up at any social gathering, not exclusively devoted to bridge or Mah Jong. While the book is concerned chiefly with things English, examples of most of the types discussed will be found widely distributed in American collections.

## Questions and Answers

Questions for answer in this column should be written clearly on one side of the paper only, and should be addressed to the Queries Editor.

All descriptions of objects needing classification or attribution should include exact details of size, color, material, and derivation, and should, if possible, be accompanied by photographs. All proper names quoted should be printed in capital letters to facilitate identification.

Answers by mail cannot be undertaken, but photographs and other illustrative material needed for identification will be returned when stamps are supplied.

Attempts at valuation ANTIQUES considers outside its province.

154. W. K. T., New York, asks for the date of manufacture of a small porcelain match box, three by two inches, the lid decorated with a bunch of pink and blue flowers.

It is impossible to give the exact date of this box, but similar matchboxes were very popular during the middle of the nineteenth

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A review of OLD GLASS appears on page 263 of this number, where the details as to contents, illustrations, etc., are noted.

OLD GLASS is going to be "the" reference book in its field—why not buy a copy for Christmas?

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century and later. There is an article on this subject in ANTIQUES for January, 1924 (Vol. V, p. 19).

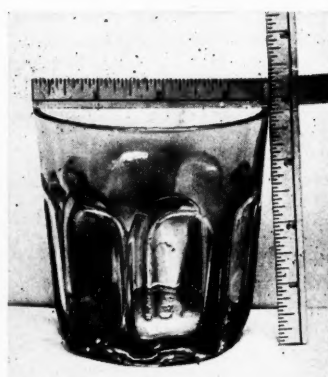
155. L. I. P., *New Jersey*, writes for information on Jacob Randolph, cabinetmaker, who is supposed to have come to Burlington County, New Jersey, prior to 1800.

All available material has been searched through in the effort to find out who were the heirs of Jacob Randolph, but nothing has materialized. Can any reader help here?

156. A "Subscriber" writes for the dates of E. N. Welch, of Forestville, Connecticut, who was a manufacturer of clocks.

E. N. Welch was born in 1809, and died in 1887. He organized the E. N. Welch Manufacturing Company in Forestville, Connecticut, in 1864.

157. P. A., *Rhode Island*, sends photograph of a tumbler (reproduced herewith) marked on bottom with the initials "G. & D.", and asks for the name of the manufacturer.



The initials are not listed in any available reference book. Does anyone know what they stand for?

158. B. G. V., *New Jersey*, sends sketch of a clock, with maker's name "William S. Johnson, 16 Cortlandt Street, N. Y." and asks for date of manufacture.

According to Moore's *Old Clock Book* this maker was working about 1830.

159. A. D., *Massachusetts*, wishes to know the maker of a metal dish, oval, with a ring in the end, and the mark on the bottom of "D. H. & M. Co., 45 Wooster Street, N. Y."

Can anyone help here?

160. M. R. W., *Massachusetts*, sends photograph, reproduced herewith of iron andirons, twelve inches high, which were found on Cape Cod. The men are evidently intended to represent Scotch, highlanders.



It is almost impossible to give any definite information on these andirons, although Cape Cod possessed a number of iron furnaces during the late eighteenth and early nineteenth centuries, where they might have been made. Perhaps some

reader can identify these pieces.

161. D. P., *Rhode Island*, asks for date of a log cabin bottle marked "Plantation Bitters."

These bottles were made during the Civil War period, and later. The factory making them is unknown.

162. H. L. A., *Ohio*, asks for information concerning a pewterer named "Yalkins" who worked about the year 1700. A pewter teapot in H. L. A.'s possession bears the mark "H. Yal" the remainder of the name being obliterated by use. The teapot, according to family tradition, was brought to Ohio about 1798 from the Pennsylvania Dutch settlements.

In the available books of reference consulted there is no such name as "Yalkins." Does anyone know of him? There was, however, the firm of H. Yale & Co., working in Wallingford, Conn., in the nineteenth century. Examination of the piece would readily reveal whether or not it is as old as tradition states. Probability favors nineteenth rather than eighteenth century origin for it.

163. E. W. P., *New York*, asks the maker of a stone crock brought from Gorham, Maine, in 1814.

*The History of Gorham*, by Hugh McClellan (Portland, 1903), says that about the year 1782 Hezekiah Smith, of Eastham, Massachusetts, came to Gorham and went into trade with Samuel Prentiss, carrying on a large potash and pottery business. Smith left Gorham in 1797 but the pottery business continued for many years. The author of the history notes that after the Revolution imported chinaware was so scarce and high that people were compelled to use coarse pottery articles made of brown earthenware. Such articles as cups and saucers, bowls, pitchers, and plates of Gorham manufacture were in constant use and could be found for sale in the general store at Gorham.

164. J. H. R., *Ohio*, wishes for some information concerning Charles Washington.

Charles Washington was the youngest brother of George Washington. He was born in 1738, married Mildred Thornton, and had four children, George Augustine, Frances, Mildred and Samuel.

165. M. S., *New York*, would like information on two clockmakers, Austin Chittenden of Lexington, Massachusetts, and Silas Hoadley of Plymouth, Massachusetts.

There is no mention of Austin Chittenden in any of the clock books consulted, nor does his name occur in the *Vital Records* of Lexington, Massachusetts.

Silas Hoadley was born in Bethany, Connecticut, in 1786. In 1809 he formed a partnership with Eli Terry and Seth Thomas and made clocks at Greystone, part of Plymouth, Connecticut, until 1849. He died in December, 1870. It should be noted that he was associated with Plymouth, Connecticut, and not Plymouth, Massachusetts.

166. J. A. W., *Massachusetts*, writes to ask if there is a history of the old printing firms of Hartford, Connecticut, it having occurred to him that as the firms in Hartford did most of the printing of clock papers for the various Connecticut clock manufacturers, the dating of the clocks in which such papers occur might be determined by the printer's imprint.

The Editor can find no history of Hartford printers. In the *Proceedings* of the American Antiquarian Society for 1921 there is much interesting information concerning early New England printers, with mention of a few who worked in Hartford. Perhaps some Connecticut reader knows of a more complete history?

167. W. E., *Pennsylvania*, is in possession of six colored prints of German cities and occupations, each signed "G. N. Renner, Nurnberger," the period seems to be sometime in the early nineteenth century.

G. N. Renner is not mentioned in any of the quite comprehensive encyclopedias of engravers and artists consulted. Does anyone know of him?

168. H. F. W., *Nova Scotia*, writes for information concerning W. B. Walker, 4 Fox and Knot Court, who painted on glass a picture of "The Caledonia, first rate man of war" which was brought to Nova Scotia from Scotland in 1820 when John Gray and family settled there. This information is written on the back of the picture.

There was a William Walker of London, an English landscape painter, who was born in 1780 and died in 1863. As a young man he went to Greece, and painted many scenes there as well as some marine pictures. Whether this is the artist who painted the *Caledonia* the Editor cannot say, but similarity of name and dates leads to the belief that it may be.

169. H. C. H., *Connecticut*, asks for the dates of "N. Williams, Portsmouth," clockmaker.

This clockmaker is not listed in any of the well known reference books, nor does his name occur in the *Vital Records* of Portsmouth, New Hampshire. Does any reader know of him?

170. A. N., *Massachusetts*, wishes the date of colored lithographs by E. Jones and G. W. Newman, 128 Fulton Street, New York, and of engravings issued by J. M. Butler's Establishment, Philadelphia.

The Editor can find no mention of the last two names; E. Jones is listed as a lithographer working in the thirties (Weitenkampf, *American Graphic Art*). Does anyone know more details of these early artists?

171. C. and R. H., *Connecticut*, have in their possession two grandfather clocks about which they wish information. The clocks are

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marked, respectively, "John Fisher, Yorktown" and "John Lawson, Bradford."

John Fisher is not listed in any of the reference books consulted. John Lawson is given in Britten's *Old Clocks and Watches and Their Makers*, as having worked in Bradford, England, in 1750.

172. J. A. J., *Ohio*, has an old banjo clock very similar in lines and mechanism to a Willard clock. It is marked "N. Kimball, Boston." The owner is inclined to believe that Kimball was an apprentice clockmaker of the Willards, who moved to Boston.

In the exhaustive study of Simon Willard and his clocks made by his great-grandson, John Ware Willard, *History of Simon Willard*, there is no mention of any Kimball ever having been associated with Willard. Can anyone help here?

173. M. E. F., *Connecticut*, sends sketch of an old chair with query as to the date of the maker whose attached card reads "Burns and Trainque, 453 Broadway, a few doors below Grand Street, Cabinet makers and upholsterers."

The Editor should judge that the chair was made in the late fifties or early sixties. Has anyone a record of Burns and Trainque?

174. M. D., *Massachusetts*, wishes information on glass known as "Battle Abbey Glass," a brilliant amber pressed glass, supposedly colored by gold dissolved in sea water.

The Editor can find no mention of this glass. Does anyone know of it?

175. R. E., *Pennsylvania*, wishes to know the maker of a cream colored china pitcher decorated with strawberry leaves and berries in relief, and marked "Avalon Faience Balt."

The "Avalon" faience was manufactured in the early eighties by the firm of D. F. Haynes & Co., in the Chesapeake Pottery of Baltimore, Maryland.

## Answers

Readers of this column may often know some facts about the questions asked which are unavailable to the Editor. In such cases it is hoped that they will share their information with those less fortunate by writing full particulars to the *Queries Editor*.

149. L. P. (September, 1924, *ANTIQUES*, Vol. VI, p. 152)

Aaron Davis of Boston, Massachusetts, writes that "the chain figure, about which query was made, appears to be one of a dozen or more shapes of bottles sold by some liquor stores in Boston as late as 1916. They came in at least two sizes, and some instead of being in many colors, are entirely covered with a blue glaze, the end of the cork stopper being also of china.

"They are valuable when containing the original contents, a drink or two of whiskey. They originally bore the familiar stamp on the bottom *Made in Germany*. I have, among others, figure shown in sketch, in the 5 1/4-inch size with blue glaze, cost when filled, thirty-five cents."

150. W. C. M. (September, 1924, *ANTIQUES*, Vol. VI, p. 152).

Benjamin A. Jackson of Providence, Rhode Island, writes that H. Tift manufactured banjo clocks in North Attleboro, Massachusetts, and later sold his business to Geo. D. Hatch, whose clocks are well known throughout Rhode Island. Unfortunately Mr. Jackson does not know the date of manufacture of the Tift clocks. Perhaps some resident of North Attleboro or vicinity can find some record of this clockmaker.

## Auction Notes

### CALENDAR

(Sales to be held at galleries unless otherwise noted)

- NEW YORK:**  
*November 1*  
 afternoon  
 AMERICAN ART GALLERIES, 30 East 57th Street.  
 An important gathering of Lowestoft, Staffordshire, lustre and other pottery, the property of a private owner. On free view from October 25.  
*November 5, 6 and 7*  
 afternoons  
 A collection of jades, Chinese and European pottery and porcelain, miniature enamels, ivories, silver, near Eastern objects, Japanese lacquers, glass, furniture, and paintings belonging to the estate of the late Mrs. Frederick F. Thompson. On free view from November 1.  
*November 8*  
 afternoon  
 The Addison Mizner and Ohan S. Berberyan collection of Spanish and Persian rugs of the fifteenth, sixteenth, seventeenth, and eighteenth centuries and some His-

- pano-Moresque lustered plaques. On free view from November 1.
- November 12, 13, 14 and 15** A collection of Italian and Spanish furniture of the sixteenth, seventeenth, and eighteenth centuries, tapestries, wrought iron, etc., the property of Mr. Joseph Dabissi. On free view from November 8.
- November 20, 21, 22** A collection belonging to Mr. James W. Lane, comprising French furniture of the eighteenth century, many pieces signed by notable French cabinet makers; Italian furniture, sculptures, bronzes, Flemish and Aubusson tapestries and paintings, mainly of the Dutch and Italian schools of the sixteenth, seventeenth, and eighteenth centuries. On free view from November 15.
- ANDERSON GALLERIES, Park Avenue at 59th Street.**
- November 4 to 15** Exhibition of paintings of Russian hunting and sporting scenes by A. Hrenov.
- November 4 to 15** Exhibition of paintings by Frank S. Hermann.
- November 4 to 15** Exhibition of new designs in silver by Jensen of Copenhagen.
- November 4 to 15** Exhibition of drawings and etchings by The Illustrators.
- November 5** Furniture and objects of art from the estate of the late Eleanor P. Palmer of New York, the estate of the late Walton White Evans of New Rochelle, and from the collection of Mrs. C. S. Boker, Seabright, N. J., and others.
- November 6 and 7** Collection of original drawings of the Old Masters, collected by Mr. Richard Ederheimer, including many from the Fairfax Murray collection.
- November 8** Collection of Chinese porcelains, mostly in single colors, collected by Mr. Bernard Glick.
- November 10 and 11** The library of the late William Harris Arnold, Nutley, N. J.
- November 12** Old Masters from the collection of the Ehrich Galleries of New York City.
- November 12 to 15** The fifth sale of early American furniture, gathered by Jacob Margolis of New York City.
- November 13 and 14** The Dawson collection of ship models, naval prints, paintings and relics.
- November 17 and 18** Fine Persian and Mohammedan pottery, bronzes, brass, tiles, etc., from the stock of Mr. M. Dawod Benzaria.
- November 19 and 20** Furniture, Staffordshire and objects of art, from the collection of Thomas Gilsey of London.
- November 19** Currier & Ives prints, collected by Mr. Fred J. Peters.
- November 21 and 22** Furniture, tapestries, porcelains, bronzes, and other objects of art from the collection of Mr. I. B. Dudley of New York, and others.
- November 24** Early American furniture and hooked rugs, collected by Mrs. Edward O. Schernikow.
- November 24** Paintings selected from the collection of Mr. Henry M. Toch of New York, together with others sold for the account of the estate of the late John Boyle and estate of the late Eleanor P. Palmer of New York.
- November 25** The Ornithological Library of Mr. W. J. M. de Bas of The Hague, Holland.
- November 22** OLD CANTEN CLUB, 51 Irving Place.  
Private collection of antiques personally collected in New England, many hooked rugs, furniture, glass, etc. Admittance by card, procurable from club before November 20.

## Antiques in Lecture and Exhibition

ANTIQUES will gladly publish, free of charge, advance information of lectures and exhibitions in the field of its particular interest. Notice of such events should reach the editorial office, if possible, three weeks in advance of their scheduled occurrence.

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Monday Lectures at 11 A.M. "History of Costume and Armour," by Edward Warwick.

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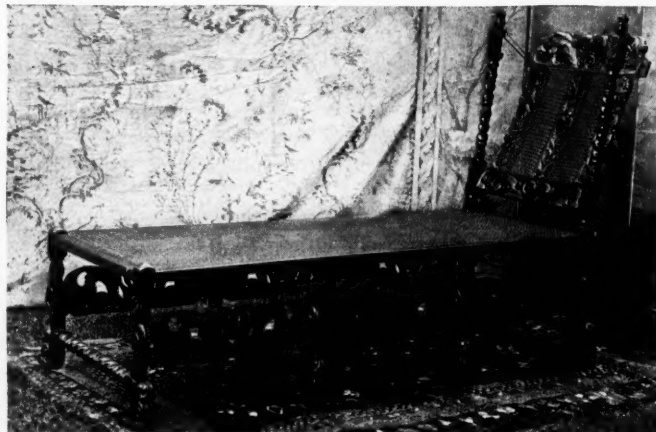
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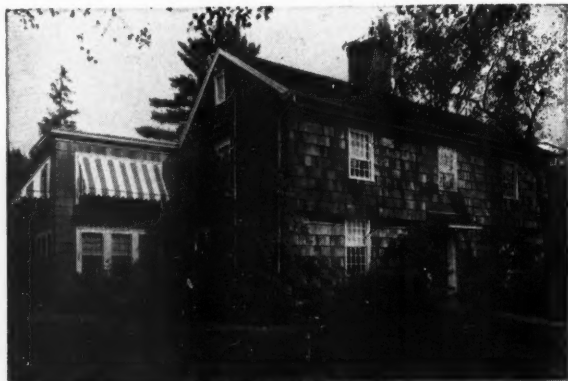
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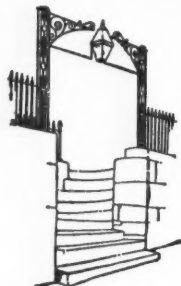
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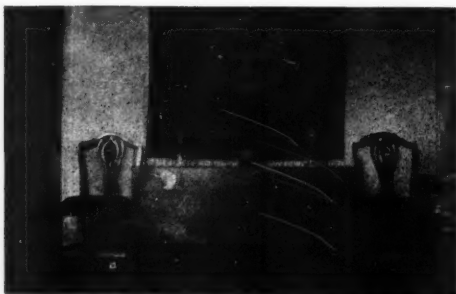
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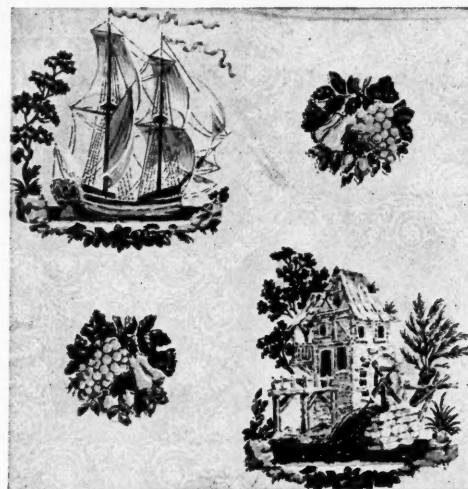
Frankly, I should like to keep for myself all of the attractive and unusual things which I am constantly gathering. But since I cannot, and since I enjoy the work of selecting and attributing, I content myself by trying to make sure that the right things go to the right persons.



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Patented May 8th, 1924

Side by side with the original paper, this charming reproduction could not be distinguished from it. The pattern is of my own finding in an ancient Connecticut dwelling. The making has been done for me in France; hence I own the design and I am the sole agent for it. The background is of a soft, pearly gray relieved by white tracery. Ships and Fruits and Trianon Mill appear in hues of rosy apricot, delicate pinkish gray and white, athwart warm green. Altogether, an irresistible addition to the papers at our disposal for old houses, or new.

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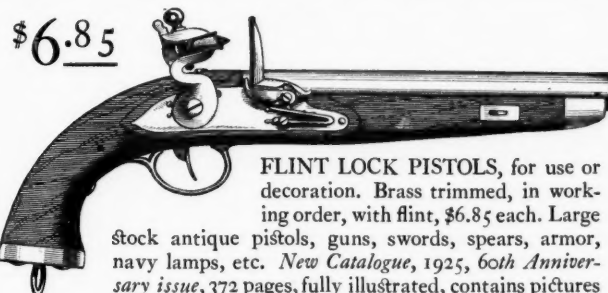
### SPECIALS FOR YOUR CONSIDERATION

THREE ENGRAVED POWDER HORNS—No. 1, very fine, ships, etc., named *David Preston, at Sea, 1811*. No. 2, All-over engraving of birds, animals, etc., named *David Willson*. No. 3, conventional engraving, named, *Thomas Farr, His Horn, 1756*; two good old, Colonial door ways complete, one has the fan light, both have the columns.

CURRIER & IVES PRINTS—*Great Salt Lake, Utah. Summer in the Country*. Bust portrait *G. Washington*.

Proof impression, *George Washington*, copied from the original picture by *Gilbert Stuart, Tribute to the Mount Vernon Fund*. Colored.

A few Abraham Lincoln pictures, various subjects. P. Barnes & Co., Bristol, Conn., three section shelf clock, ball feet, three section columns at sides, two Dolphins in relief at top. W. W. BENNETT, Proprietor



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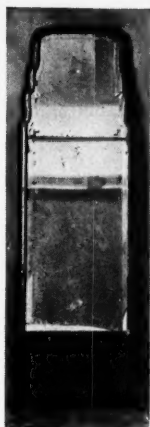
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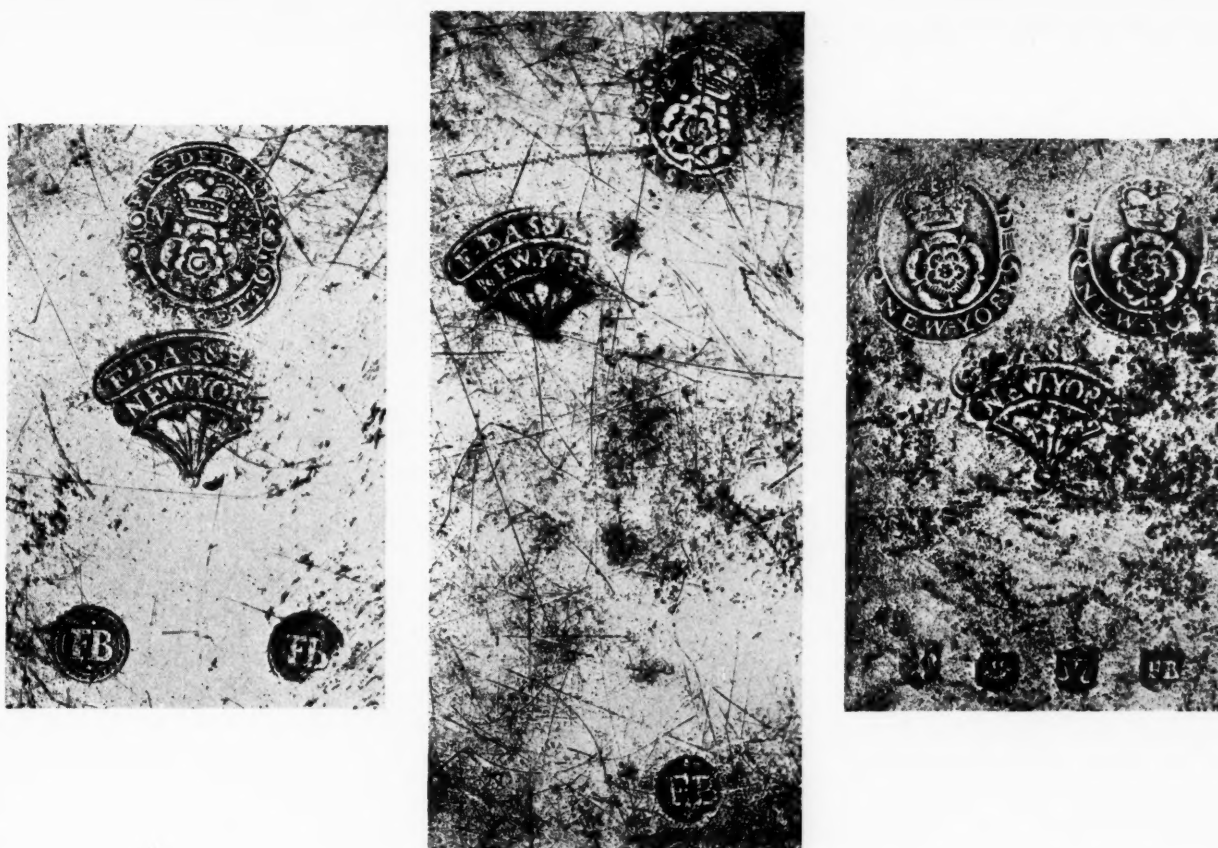
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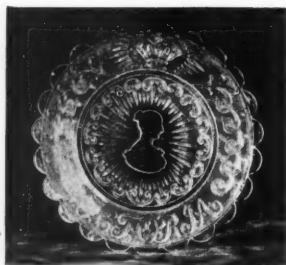
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*Look out of the car window:*

All along the route you will see the same billboard advertisements concealing the scenery and reducing the landscape to a monotonous alleyway of signs.

**That is Standardization !**

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You will find the same hotel architecture, the same mahoganyed birch magnificence, the same menus with the same prices, the same food, and the same fly drowned in your finger bowl.

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*View the civic beauties of different communities:*

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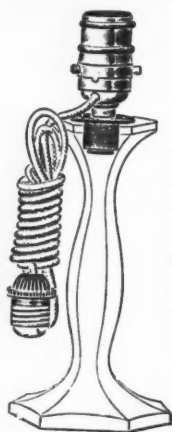
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HE will tell you that the tremendous forces of production and distribution today have ironed out local peculiarities and reduced everything to a dead level of sameness which we call standardization. And he will tell you that there is just one way to escape from the deadly grip of standardization in your Christmas giving:

*and that is to study the pages of ANTIQUES  
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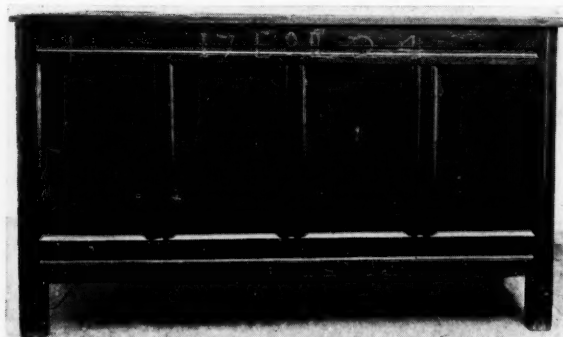
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*Remarkable for the paneled lid*

This chest antedates the initials "EL" and the date 1724 on front, and retains part of the old "pinhead" hinges.

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need the fifty,  $6\frac{1}{2}$  x  $8\frac{1}{2}$ -inch heliotype plates of "CURIOUS OLD GRAVESTONES IN AND ABOUT BOSTON, DATING 1653-1807" selected by WALTER ROWLANDS

*Edition Limited, 10 x 12 inch portfolio . . . \$10.00*

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*Circular sent upon request*

# THE CLEARING HOUSE

**Caution:** This department is intended for those who wish to buy, sell, or exchange anything in the antique field.

While dealer announcements are not excluded, it is assumed that the sales columns will be used primarily by private individuals who wish to dispose of articles concerning whose exact classification they may be either uncertain or ignorant. Purchasers of articles advertised in the "Clearing House" should, therefore, be sure of their own competence to judge authenticity and values. Likewise those who respond to *Wanted* advertisements should assure themselves of the responsibility of prospective purchasers. ANTIQUES cannot assume this re-

sponsibility for its readers, nor can it hold itself accountable for misunderstandings that may arise.

**Rates:** Clearing House advertisements must be paid for when submitted. Rates, ten cents per word for each insertion; minimum charge, \$2.00. Count each word, initial, or whole number as a word, complete name as one word and complete address as one word. Where requested ANTIQUES will prepare copy. Copy must be in by the 15th of the month.

**In answering advertisements** note that, where the addressee is listed by number only, he should be addressed by his number in care of ANTIQUES, 683 Atlantic Avenue, Boston, Mass.

## WANTED

**HIGHBOY TOPS**, also bottoms, in any condition. Give size, wood, condition, sketch, price. ANTIQUES, 14 Summer Street, Malden, Mass.

**I WANT TO BUY PAINTINGS ON GLASS**, Washington, Jackson, Lafayette, and other pictures. Wanted, scarce cup-plates and flasks. Correspondence solicited. HARRY B. GARBER, Quaker City, Ohio.

**BEST OFFER** for green glass flask, 8 inches high, 5½ inches wide, 3 inches thick. Bust *The Father of his Country*; reverse bust, *Gen. Taylor Never Surrenders*; also green, lavender and white Capitol coverlet. MRS. LOUISE S. VROOMAN, Schoharie, N. Y.

**AN OLD PLATED COFFEE URN** of good design, in good usable condition. Give description, price and, if possible, photograph. MRS. ROGER WELLES, Commandant's House, Naval Base, Hampton Roads, Virginia.

**HISTORIC FLASKS:** I am interested in collecting historic flasks and would be glad to have them offered to me. G. D. ARTHUR, 12 East 44th Street, New York City.

**OLD BLUE STAFFORDSHIRE HISTORICAL CHINA** in good condition, American views preferred, signed pieces only. Please state price. MRS. M. J. KANE, 23 Prospect Terrace, Montclair, N. J.

**BASE-CHERRY HIGHBOY** in good condition; must hold top 35" x 17½" without alteration. Send price and photograph if possible. W. M. VAN WINKLE, Rye, New York.

**HISTORICAL BLUE STAFFORDSHIRE PLATES.** I wish to buy several of the Staffordshire blue plates known as the *Pittsfield Elm* plate or *Winter View of Pittsfield, Massachusetts*. Only perfect plates desired. Communicate with J. D. C., 27 Suffolk Road, Chestnut Hill, Mass.

**ANTIQUE MAHOGANY CABINET**, suitable for Staffordshire figures, lustre, etc. Please send photograph with description, size, etc. State price. HOWARD LEWIS, 516 Dillaye Building, Syracuse, N. Y.

**PRINTS**, Numbers 3 and 4 *Deacon Jones One Hoss Shay* by F. M. Haskill & Company, Boston, Mass. E. J. HENDRICK, P. O. Box 327, Worcester, Mass.

**OLD FLASKS AND BOTTLES**, will buy small collection entire from private owner. Have several good duplicates to exchange. FRANK MELCHIOR, Renkert Building, Canton, Ohio.

**PINK STAFFORDSHIRE SUGAR BOWL** and cream pitcher, Grecian pattern. Must be in proof condition at reasonable price. No. 500.

**PAMPHLETS AND BOOKS** relating to Indians, California, Western States, the American Revolution, Travels; also printed single sheets, old newspapers; almanacs; primers, etc., wanted; cash by return mail. CHARLES F. HEARTMAN, Metuchen, New Jersey.

**LIVERPOOL PITCHERS:** also pitchers relating to Pike, Perry, Hull, the battles on the Great Lakes; paintings on glass of Washington, Lafayette, etc., best prices paid. Private collector, C. KAUFMANN, 244 Prospect Street, Nutley, N. J.

**OLD COINS;** large free catalogue of coins for sale. Catalogue, quoting prices paid, sent on receipt of 10 cents. WILLIAM HESSELEIN, 101 Tremont Street, Boston, Mass.

**STAMPS**, United States and foreign; stamps on original envelopes; collections. F. E. ATWOOD, 683 Atlantic Avenue, Boston, Mass.

**POSITION WANTED.** My experience and ability in selling antiques are available during the winter months. Box 231, Hanover Four Corners, Mass.

**GLASS FLASKS;** I want to buy early American bottles and historical flasks. It is decidedly to your advantage to communicate with me before selling. Will also buy tin sconces, Bennington pottery and blown contact three-mold glass, not the late pressed three-mold. GEORGE S. McKEARIN, Hoosick Falls, N. Y.

**COOKERY BOOKS WANTED.** Early American; none better than 1860. Send title, price and description to C. Q. MURPHY, 41 Union Square West, New York, N. Y.

**ANTIQUE OR ORNATE WATCHES AND CLOCKS;** will buy collection complete, or individual specimens for cash. EDGAR L. NOCK, 32 Broadway, Providence, R. I.

**EARLY AMERICAN FURNITURE;** pewter, glass, samplers, needlework, portraits, prints. Anything antique. KATHERINE WILLIS, 272 Hillside Avenue, Jamaica, N. Y.

**COLORED PRINTS** by N. Currier or Currier & Ives. State size, condition and price. FRANCES EGGLESTON, Oswego, N. Y.

**FIRST-CLASS CABINETMAKER** for repairing antique furniture, steady work and good wages. H. L. LINDSEY, Media, Penna.

## FOR SALE

**COLONIAL DOORWAY;** early pine; hooked rugs; Currier & Ives prints and many attractive things. C. LILLIAN CHILCOTT, 24 State Street, Brewer, Maine.

**TWO GATE LEG TABLES;** corner cupboards; slant top desks; stretcher tables; wing chairs; Lafayette salt; glass; china, etc. Also a lot of fine old boxwood bushes. H. L. LINDSEY, Media, Penna.

**FIVE DECORATED SHERATON CHAIRS;** 48-inch tip top mahogany dining table after Phyfe; two brace back Windsors, turned spindles; pine cupboard; two curly maple five-slat rockers; prints, *Wild Duck Shooting*, *Squirrel Shooting*; decorated trays; Chelsea tea set; pink and silver lustre; cup-plates. MARY H. DODGE, Pawling, N. Y.

**BEDSPREADS**, woven and hand-made; some fine shawls; colored glass; mahogany, maple and pine furniture. Write for printed list. H. Annis Slaughter, Belmont, N. Y.

**FRANKLIN STUDIO**, 1124 Cathedral Street, Baltimore, Md. A magnificent large pair of purple decanters with stoppers; a giant collection of old paperweights; large collection of footstools and backwarmers; pine, mahogany, walnut and maple furniture; sporting and other prints; seventy-five lamps, some in colors; a large collection of Lowestoft china, etc.

**BOTTLES AND HISTORICAL FLASKS.** One hundred choice specimens just offered for sale, as a collection or separate as desired. EDSON WINTER, 57 High Street, Springfield, Mass.

**FIVE BRANCH GIRANDOLE**, double marble base, perfect condition; 43-piece Chelsea tea set, perfect; carved fan with 22 miniature paintings; Lowestoft china; old glass; prints and lustre ware. ALICE HAMMELL, 290 Parker Street, Newton Centre, Mass.

**RARE, LARGE, GENUINE CRYSTAL BALL** for sale, clear and absolutely perfect; most unique highest grade ornament. MINAMOTO TRADING COMPANY, 544 Market Street, San Francisco, Calif.

**CAMPBOR WOOD CHEST;** collection of pewter; maple highchair; maple sewing table, also a Duncan Phyfe; mahogany chest of drawers; Chippendale mirrors; snowstorm paperweights; old flasks; Currier & Ives prints; small cherry tables. Introductory prices. Correspondence solicited. THE HALL STUDIOS, INC., Boston Post Road (Mianus), Greenwich, Conn.

**COLLECTION**, rare old china dogs; silver lustre tea set (three pieces); beautiful antique silk shawl; early American and old English glass; samplers. MARY S. CONRADE, 45 Muskingum Avenue, Zanesville, Ohio.

**SMALL STRETCHER TABLE;** large 6-foot refectory stretcher table, 3 drawers; early pine candlestand; saw-buck table; old linen sheets; Currier & Ives lithograph, *Burning of Crystal Palace*, New York. P. O. B. 744, Woodmont, Conn.

**OLD BLOWN, CUT AND PRESSED GLASS**, American and English; pewter, pottery and porcelains, collected mostly in vicinity of Philadelphia in past twenty-five years. General collection. Shown by appointment. MRS. CHAS. J. PENNOCK, Robinhurst, Kennett Square, Chester County, Penna.

**SNUFF BOXES**, collection of 10, including 3 painted lacquer, 2 Shepherd's, one pewter, for \$50. One Battersea enamel box, \$25. GUY DYMON, 122 Collier Street, Toronto, Canada.

**CAKE PLATES;** pair of 8-inch, pink lustre, tree pattern, \$27.50. No. 497.

**BANNISTER BACK CHAIRS;** two-bow stretcher Windsors, late turnings; six Hitchcocks, original stencilling, quite fair condition; tavern table, good turnings, with feet (all original condition except bannister back seats, sometime replaced with rattan and plush) other good pieces. Write wants. Sandwich glass cup-plates; Bunker Hill monument; small Hepplewhite type table, good lines, pegged; pine chest with feet and three drawers, original pulls and key plates. LYNDIE SULLIVAN, Durham, N. H.

**PAINTING ON GLASS**, *Scharlota*; historical china; old glass; pewter; brass; pottery; lustre; mirrors and hooked rugs. Also prints and homespun linens. MRS. M. P. BERKSTRESSER, 333 East Princess Street, York, Penna.

**CHIPPENDALE DINING TABLE**, straight legs; curly maple drop leaf table; historical covered dish, Washington and Castle Garden pictures; pair apple green blown glass vases, decorated. H. V. BURTON, 20 Third Street, Waterford, N. Y.



**BLOWN CLEAR GLASS COVERED VASE**, proof, 9 inches high. Photograph upon request, \$65. No. 499.

**CHERRY BUREAU**, perfect condition, \$50; curly maple four-post bed, \$60; Norway maple and mahogany shaving stand, \$20; Currier & Ives print, *Alnwick Castle*, \$12; Pictures and particulars furnished on request. C. C. COOK, 168 Vermont Street, Blue Island, Ill.

**TWO ZANESVILLE FLASKS**; pair Master Hubbard's bust silhouettes; large blown contact, three-mold flip glass. Best offer. ANN PRATT, Follocks Farm, Malden Bridge, N. Y.

**CHERRY CORNER CUPBOARD**, \$30; two mahogany chests of drawers, \$25 each; two fiddle-back chairs with Indian and ship painted on back, \$12.50 each, all unrestored. JEROME PLAUT, 718 Maple Avenue, Hamilton, Ohio.

**THE CLOSTER ANTIQUE SHOP** has an Adam crystal chandelier for sale, excellent condition. SARA M. SAUDERS, Alpine Road, Closter, N. J. One mile from Yonkers Ferry.

**BEST OFFER TAKES** unusual small slant top desk, similar to one pictured on page 51, September *Country Life*. High-back Windsor bench; covered Sandwich salt; large burl bowl, etc. No. 496.

**AN AMETHYST SOUTH JERSEY BRANDY BOTTLE**; pewter top. No. 498.

**SELL OR EXCHANGE**; old pine settle, painted black, fine condition, graceful, rare. Photograph. Also painting, George Washington on glass, fine. No. 485.

**MAPLE HIGHBOY**, finished mahogany; two-drawer mahogany stand with base. H. L. THATCHER, 164 Franklin Street, Westfield, Mass.

**HISTORICAL CHINTZ**, *Penn's Treaty with the Indians*; two large ottomans; Sheraton inlaid desk, refinished; pine, maple, mahogany, cherry, pieces and entire contents shop at practically cost. Correspondence invited. G. C. WALRAD, 105 South Melcher Street, Johnstown, New York.

**BEST OFFER**, seventeenth century corner chair; unusually large coverlet; N. Currier print, *Arguing the Point*, 29 x 25 inches; 2 books, *Works of Plato*, 1590, and *Of the Origin of Laws*, 1693. Photographs and descriptions on request. YE OLDE TYME SHOPPE, 1123 Jule Street, St. Joseph, Missouri.

**CURLY MAPLE BED**; bureau; large mirror; high chest drawers; three-drawer stand; hickory writing chair; walnut Dutch table; mahogany small Empire sideboard; swell front Sheraton bureau; Tilt top and small drop-leaf tables; two pairs footstools; large pair fine copper lustre pitchers. LOUISE BARBER MATHIOT, West Chester, Penna. Route 2.

**SET OF IVORY CHESSMEN**; pair 9-inch beehive plates, \$35 for the pair; Ringgold cup-plate (edge bad), \$50; pair presentation salts marked "Providence," in fine condition, \$40; pineapple goblets, \$1.75 each; lustre; Staffordshire ornaments, pewter. PROVIDENCE ANTIQUE COMPANY, 728 Westminster Street, Providence, R. I.

**HURRICANE HALL**, near Gettysburg, north of Dillsburg, York County, Penna. See the Logan antiques. Pine chest over row of four drawers, over two, over one.

**ONE MILE ON THE NEW ROAD** from Yonkers Ferry to The Closter Antique Shop, where you will find a fine collection of antiques all at a price within reason. SARA M. SAUDERS, Alpine Road, Closter, New Jersey.

**SLANT TOP DESK** in cherry, ball and claw feet; fine Hepplewhite chest of drawers, mahogany inlaid original brasses; other chests; pair very small corner cupboards in pine. Many tables, large and small in mahogany, cherry and curly maple. A fine assortment of chairs and many other good pieces at reasonable prices. Photographs and prices on request. J. W. WOOD, P. O. Box 91, Sloatsburg, Rockland Co., N. Y.

**ASTRAL LAMP**, 30 inches high, 9-inch prisms, electrified, \$85; Whieldon china, three-piece tea set, blue foreign scenes, \$10; Sandwich comport bulls-eye large size, \$16.50; English pewter tea set, three-piece, melon shape, \$18; Staffordshire figures, 12 inches, Shakespeare and Milton, \$35 pair; Stiegel whale oil lamp, 8 inches, frosted and decorated oil front, \$25; pair Dolphin iron andirons, 14 inches high, \$20; Howard banjo clock, rich early walnut, \$50. KERNS ART SHOP, 1725 Arch Street, Philadelphia, Penna. Dealers welcome.

**CRUSADER'S SWORD**; rosewood Gothic clock; Currier & Ives prints; race horse, hunting scenes. E. H. CROFT, 87 Norfolk Street, Guelph, Ontario, Canada (The Cottage Work Shop).

**A PAIR OF FLOWER PANELS IN OIL**, \$25; rosewood console, \$25; walnut armchair, \$20; dated sampler, \$10. THOMAS DEVINE, 38 Holiday Street, Dorchester, Mass.

**IN HILLSBORO, NEW HAMPSHIRE**, Colonial house, known as one of the Rutton Houses, situated on bank of river and state road. Beautiful view, ample grounds, garage space. Ideal for home of collector or for Antique Shop and Tea Room. Number of Antique Shops near. Interior shown by appointment. Pictures on request. MRS. GEORGE H. CHANDLER, Manchester, New Hampshire. Phone 2077.

**A CHOICE AND INTERESTING COLLECTION** of early American furniture, china, silver and Sèvres. May be seen afternoons from one to five, or by appointment. Phone Kenmore 3030, Suite 68, Charlesgate East, Boston, Mass.

**CURRIER & IVES American Homestead** series of four seasons. Good condition, price \$60 set. No. 491.

**LUSTRE BEADED DUTCH BELLPULL**; English wax miniatures; Paisley shawls; coverlets; exclusive line early American furniture. Photos sent. CRAWFORD STUDIO, 528 Main Street, Richmond, Ind.

**SETTLING ESTATE**, Antique jewelry, brooches, ear rings, bracelets, etc.; genuine onyx necklace. Information, address Drawer 61, H. R. G., Hartford, Conn.

**RARE BELL PULLS**, old beaded petit point, cross-stitch, period 1780-1820. Old Staffordshire ornaments, Toby jugs; crystal chandeliers; samplers; silver lustre; petit point pictures and cross-stitch; prisms of all kinds. BOKIEN'S ANTIQUE CURIOSITY SHOP, 80 Monroe Avenue, Rochester, N. Y.

**WOOL BLANKETS**, hand-woven, color embroidery; quilt, sunburst; pewter trencher; U. S. Script, 23 different engravings, perfect. Best offer. No. 492.

**FINE ANTIQUE DRAWING ROOM FURNITURE** for sale to Western and Southern dealers and individuals at low prices. Photographs on request. THOMAS DEVINE, 38 Holiday Street, Dorchester, Mass.

*Ages of Man and Woman*, framed. Price \$30. No. 493.

**LARGE COLLECTION** Sandwich, Stiegel and Connecticut glass. Glass lamps, bottles of all sizes and description, flasks and three-mold diaper pattern pieces; dark blue and Dolphin candlesticks; many white Bennington, Ridgway, lustre and Wedgwood pitchers; tin sconces and candle holders; fiddle-back chairs; curly maple bed and dressing table; small walnut Gothic hall chair, etc.; pair perfect old English Tobies; inlaid Sheraton dresser and Godey shades. Let me know your wants. L. B. NEWMAN, 58 West Cayuga Street, Oswego, New York.

**BLUE CHINA**; glass; prints; snuff boxes; samplers; silhouettes; pistols; daggers; war medals. Catalogue free. NAGY, 33A South 18th Street, Philadelphia, Penna.

**BACK** from summer's buying. Largest stock in Middlesex County; many rare pieces; afternoons and evenings. SHAY, 54 Broadway, Somerville, Mass. (Three blocks from Sullivan Square.)

**YOUR FAMILY CREST AND MOTTO** as used by your ancestors; painted (for framing) in correct colors, silver and gold. Estimates furnished. Send for information blank. RALPH MASON, General P. O. Box 231, Toronto, Ontario.

**EIGHT HEPPLEWHITE** mahogany slip seat chairs, two arm, six side, in good condition, \$700; five Chippendale mahogany chairs, \$500; gateleg table, curly maple top all original and in good condition, \$300; walnut highboy, straight-top, original brasses, \$350; curly maple drop-leaf Pembroke table, one new leaf, \$60; mahogany drop-leaf, molded-leg breakfast table, 44 x 60, refinished in condition, \$60; Sheraton mahogany dining room furniture; sideboard, two part dining table, two side tables, all reeded legs, \$700; 20 mirrors; 20 mahogany and cherry tables; glass candlesticks; two prism lamps, electrified, and 20 rush bottom chairs. Call and see the best collection of antiques in central New York. Mr. and Mrs. LYMAN J. BOYNTON, Greene, New York.

**SEVEN CURLY MAPLE CHAIRS**, rush seats; three have cut-out splats; four Sheraton backs have parallel crossed bars; large drop-leaf fluted leg table. No. 495.

**ANTIQUES THAT ARE ANTIQUES**. Rare, striking Willard bride's clock; dregs of wine compotes; old English glass; steeple top highboys; chest on chest, hooded top. Mrs. J. M. WISE, Seven Elms, 40 Church Street, Greenfield (on the Mohawk Trail), Mass.

**IVORY MINIATURES**; worsted pictures; carved firescreen with worsted picture; prints; fashion plates; old almanacs; historic chintz; shawls; brocade dress; flip glasses; Waterford glass; blue glass pitcher; green candlestick; green finger bowls; Sandwich glass; pewter charger; candelabra; carved chessmen; silver resist pitcher; copper lustre teapot; collection of Staffordshire figures; large Whieldon plate; Rockingham Toby (snuff taker); Dresden punch bowl; Sèvres plate and bowl; rush seat settee; writing armchair; blanket chest; round front bureau; decorated chairs; sofa; mandarin and rose china. Miss STETSON'S ANTIQUITY SHOP, 10 Spring Street, Brunswick, Maine.

**SOLID MAHOGANY FOUR-POSTER BED**, Empire, date 1800, pineapple carving; bureau to match, also dressing table of same period. Price \$725. F. S. CAPOZZI, 663 Bloomfield Avenue, Montclair, N. J.

**TO SETTLE ESTATE**, in town of Newtown, village of Sandy Hook, Connecticut, on State road, Mohawk Trail, known as Gibson place. Ideal for antiques and inn. All improvements, water, electricity and heat; six bedrooms and two baths on second floor; three large rooms about 16 x 26, with open fireplaces; kitchen, pantry, three bedrooms and bath on first floor. Also six rooms and bath, quaint cottage, garage, work shop, electrically fitted, with tools. \$18,000. E. C. RILEY ESTATE, 75 Broad Street, Stamford, Conn.

**PORTRAITS** painted by Jane Stuart, six in number; one by Lincoln of Providence, R. I., life-size of girl seven years, with dog. Time of paintings, 70 to 100 years ago. JOSEPH K. ALLEN, 31 Willow Street, Newport, R. I.

**MAHOGANY CLOCK** by Johnson, brass works, \$15 refinished; pair iron forged andirons, square top as in Nutting's book, \$10; fireplace griddle as on page 681 same book, \$15. ROY VAIL, Warwick, N. Y.

**EARLY AMERICAN PAINTINGS**; very rare Currier prints, etc.; very rare Chinese things; French sporting prints; bronzes. ADAIR, 34 Grant Avenue, Jersey City, N. J.

**WASHINGTON MIRROR**, original condition, 58 1/2" x 24 1/2", mahogany gilt trim frame, scroll top with large gilt eagle in center, gilt wreath extending down sides. Further information upon request. A. L. CURTIS, Harrington Park, New Jersey; on the main Teaneck Road, eight miles from Dyckman Street Ferry, two miles from Yonkers Ferry.

OLD PARISH HOUSE ANTIQUE SHOP on old Dedham and Hartford Turnpike, West Medway, Massachusetts. China; glass; furniture; pewter; brass. H. N. HIXON, Tel. 116.

COLORED PRINTS by N. Currier and by Currier & Ives. Rare copies as well as those of less value. FRANCES EGGLESTON, Oswego, N. Y.

ELEGANT ROSEWOOD PARLOR SUITE; mahogany divans; day bed; circular drop-leaf dining table with revolving top leaf waiter. No. 494.

CLOCK GLASSES AND DIALS, restored or reproduced. Mirror tops, Terry glasses, trays, hand painted. Prompt service. References from leading collectors. H. & G. BERKS, 13½ Wollaston Terrace, Dorchester, Mass.

BLACKSTONE ANTIQUE SHOP, walnut Hepplewhite spade foot card table; two-drawer walnut gateleg table; slope top desks; Dolphin candlesticks; Windsor love seat. H. L. WILKINS, Box 354, Blackstone, Va.

GLASS CUP-PLATES, octagonal plow, blue 11A, blue Fort Pitt, and many other historicals not in any check list. Also conventionals. Jos. YAEGER, 1264 East Third Street, Cincinnati, Ohio.

AMERICAN FLASKS, Steamboat reverse, *Use, but do not abuse me*; also other flasks and a fine collection of diaper and spiral bottles. Jos. YAEGER, 1264 East Third Street, Cincinnati, Ohio.

## COLLECTORS' GUIDE TO DEALERS

Below is the Collectors' Guide listed alphabetically by state and city. The charge for insertion of a dealer's name and address is \$12 for a period of six months, \$24 for a year, total payable in advance. Contracts for less than six months are not accepted. Large announcements by dealers whose names are marked \* will be found in the display column.

### CALIFORNIA

LOS ANGELES: M. A. LOOSE, 2904 Los Feliz Blvd. General line.

### CONNECTICUT

\*EAST HAVEN: S. WOLF, 230 Main Street.

\*FAIRFIELD: THE SASCO SHOP.

\*GREENWICH: THE HALL STUDIOS. Boston Post Road.

\*HARTFORD: MME. E. TOURISON, 29 Girard Avenue.

### NEW HAVEN:

\*MALLORY'S ANTIQUE SHOP, 1125 Chapel Street.

\*THE SUNRISE SHOP, 148 York Street.

\*NORWALK: D. A. BERNSTEIN, 205 Westport Avenue.

\*PLAINVILLE: MORRIS BERRY, 80 E. Main Street.

### STRATFORD:

\*MRS. JOHN D. HUGHES, Broad Street, West.

\*TREASURE HOUSE, 659 Ferry Road.

WATERBURY: DAVID SACKS, 26 Abbott Avenue, Cabinetmaker. General line.

\*WEST HAVEN: MARIE GOVIN ARMSTRONG, 277 Elm Street.

\*WINDSOR: AT THE SIGN OF THE CANDLESTICKS.

### DELAWARE

\*ARDEN: THE HUMPTY DUMPTY SHOP.

### MAINE

### BANGOR:

THE THREE GABLES, 204 Broadway. General line.

THE LOFT, 88 Maple Street. General line.

BREWER: NEW ENGLAND ANTIQUE SHOP, 24 State Street. General line.

BRUNSWICK: MISS STETSON'S ANTIQUITY SHOP, 10 Spring Street. General line.

### PORTLAND:

\*CLARENCE H. ALLEN, 338 Cumberland Avenue.

\*S. E. MATHEWS, 11 Temple Street.

\*ROCKLAND: COBB & DAVIS.

### MARYLAND

BALTIMORE: JOHN G. MATTHEWS, 8 East Franklin Street. General line, interior decorator.

### MASSACHUSETTS

\*ACCORD: QUEEN ANNE COTTAGE.

### BOSTON:

\*BOSTON ANTIQUE SHOP, 59 Beacon Street.

\*CURTIS AND CAMERON, 12 Harcourt Street.

\*L. DAVID, 119 Charles Street. Hooked Rugs.

\*A. L. FIRMIN, 34 Portland Street. Reproduction of old brasses.

\*GEORGE C. GEBELEIN, 79 Chestnut Street. Old silver.

\*CHARLES T. GRILLEY, 49 Charles Street.

\*J. GROSSMAN, 42 Charles Street.

\*JORDAN MARSH CO., Washington Street.

\*WILLIAM K. MACKEY CO., 7 Bosworth Street, Auctioneers and Appraisers.

\*I. SACK, 85 Charles Street.

\*SEAVEY FARMHOUSE, Ward and Parker Streets.

\*SHREVE, CRUMP & LOW, 147 Tremont Street.

\*A. STOWELL & Co., 24 Winter Street. Jewelers and repairers of jewelry.

BRIDGEWATER: ELLA B. SPARRELL, 1085 Pleasant Street.

\*BROOKLINE: H. SACKS & SONS, 62-64 Harvard Street.

### CAMBRIDGE:

ANDERSON & RUFLE, 30 Boylston Street. Repairers and general line.

\*WORCESTER BROS., 23 Brattle Street.

\*CONCORD: THE CHEST, Lexington Road.

\*EAST MILTON: MRS. C. J. STEELE, 396 Adams Street.

FITCHBURG: THE ANTIQUE SHOP, 682 Main Street. General line.

\*FRAMINGHAM: OLD AMERICA COMPANY. Books.

\*GLOUCESTER: F. C. POOLE, Bond's Hill.

\*HAVERHILL: W. B. SPAULDING, 17 Walnut Street.

### IPSWICH:

E. M. HOWE COMPANY, 62 North Main Street. General line.

J. SALTZBERG, 5 South Main Street. General line wholesale.

KINGSTON: KINGSTON ANTIQUE SHOP. General line.

### LONGMEADOW:

\*E. C. HALL, 145 Longmeadow Street.

\*HELEN M. MERRILL, 1124 Longmeadow Street.

### LOWELL:

BLUE HEN ANTIQUE SHOP, Harrison Street. General line.

LOUISE R. READER, 417 Westford Street. General line.

LYNNFIELD: COLONIAL TEA ROOM.

MARBLEHEAD: C. F. BESSOM, 11 Washington Street. General line.

\*MATTAPoisett: S. ELIZABETH YORK, Marion Road.

### NEW BEDFORD:

MRS. CLARK'S SHOPS, 2 Eighth Street and 32 North Water Street. General line.

\*THE COLONIAL SHOP, 22-24 North Water Street.

NEWBURYPORT: C. E. LARKIN, 33 Temple Street. General line.

\*PITTSFIELD: MISS LEONORA O'HERRON, 100 Wendell Avenue.

### PLYMOUTH:

\*YE BRADFORD ARMS.

H. J. KLASKY'S ANTIQUE SHOPS, 10 Sandwich Street. General line.

\*WILLIAM B. MCCARTHY, 30 Sandwich Street.

SALEM: THE WITCH HOUSE, General line.

\*SOUTH ACTON: THE ACTON ANTIQUE SHOP.

\*SOUTH SUDBURY: GOULDING'S ANTIQUE SHOP. General line.

\*SPRINGFIELD: EDGAR E. MEAD, 167 Hancock Street.

\*STOCKBRIDGE: EDWARD CROWNSHIELD.

\*WARREN: C. E. COMINS.

\*WAYLAND: KATHERINE LORING.

WORCESTER: GATES & GATES, 24 Charlotte Street. General line.

### MICHIGAN

ROCHESTER: THE OLD MILL ANTIQUE SHOP. General line.

### MISSOURI

KANSAS CITY: CURIOSITY SHOP, 1903 Main Street. General line.

ST. JOSEPH: YE OLDE TYME SHOPPE, 1123 Jule Street. General line.

### NEW HAMPSHIRE

DOVER: E. ANTON, Opposite Depot, 3d Street. General line.

FRANKLIN: WEBSTER PLACE ANTIQUE SHOP AND TEA ROOM, Daniel Webster Highway. General line.

HILLSBORO: C. A. MACALISTER. General line.

KEENE: KEENE ANTIQUE SHOP. General line.

\*LISBON: WHITE BIRCH ANTIQUE SHOP.

NASHUA: HARRY L. HALL, 265 Main Street. General line.

NORTH CONWAY: OLD NEW HAMPSHIRE FURNITURE, road to Conway. General line.

\*PEMBROKE: COLLECTOR'S LUCK, Pembroke Street.

### PORTSMOUTH:

\*J. L. COLEMAN, 217 Market Street. General line.

\*E. A. WIGGIN, 350 State Street.

WEST CONCORD: EDGAR SHERMAN HAWTHORNE, 2½ Knight Street. General line.

### NEW JERSEY

CAMDEN: JAMES F. IANNI, 1777 Haddon Avenue. General line.

\*EAST ORANGE: THE BLUE DOOR, 14 Prospect Street.

\*FREEHOLD: J. B. KERFOOT.

\*HADDONFIELD: FRANCES WOLFE CAREY, 46 Grove Street. General line.

HOPEWELL: WILMER MOORE, 18 West Broad Street. General line.

LIBERTY CORNER: BERYL N. DEMOTT, Valley's End Farm. General line.

MONTCLAIR: F. S. CAPOZZI, 663 Bloomfield Avenue. General line.

\*MORRISTOWN: GEORGE DUY ROGERS, 150 South Street.

\*PLAINFIELD: THORP'S ANTIQUE SHOPPE, 321 West Front Street.

\*TRENTON: H. M. REID, 27-29 North Warren Street. Auctioneers and Appraisers.

### NEW YORK

\*AMENIA: W. W. TIEDMAN.

\*AVON: J. PARKER MERVILLE.

AUBURN: ALICE LIGHT, 15 Park Street, Union Springs. General line.

\*BROOKLYN: HARRY MARK, 749 Fulton Street.

### DUNDEE:

\*FINGER LAKES ANTIQUE SHOP, Harpending Hotel.

HAZEL H. HARPENDING. General line.

\*JEMIMA WILKINSON ANTIQUE SHOP.

\*FLUSHING: FRED J. PETERS, 384-386 Broadway, Murray Hill.

\*ITHACA: COLONIAL ANTIQUE STORE, 308 Stewart Avenue.

\*JAMAICA: KATHARINE WILLIS, 272 Hillside Avenue.



\*LOUDENVILLE: EXCHANGE FOR WOMAN'S WORK, Albany County.  
NEW ROCHELLE:

\*IDA J. KETCHEN, 112 Centre Avenue.

\*DOROTHY O. SCHUBART, INC., 651 Main Street.  
NEW YORK CITY:

\*NELLE B. AINSWORTH, 13 East 8th Street.

\*FRANCIS BANNERMAN SONS, 501 Broadway—Firearms.

\*CLARKE'S ART GALLERIES, 42 E. 58th Street. Auctioneers and Appraisers.

\*THE COLONY SHOPS, 397 Madison Avenue.

\*MRS. A. K. DRESSER, 11 East 8th Street.

\*JOHN GUIDOTTI & BROTHERS, 413 West 16th Street.

\*RENWICK C. HURRY, 6 West 28th Street. Pictures and paintings.

\*MARY LENT, 9 East Eighth Street.

\*JANE WHITE LONSDALE, 114 E. 40th Street.

\*H. A. & K. S. MCKEARIN, 735 Madison Avenue.

\*J. HATFIELD MORTON, 229 E. 37th Street.

\*F. NOBLE & COMPANY, 126 Lexington Avenue.

\*FRED J. PETERS, 52 East 56th Street.

\*EDITH RAND, 161 West 72d Street.

\*THE ROSENBAUGH COMPANY, 273 Madison Ave.

\*THE 16 EAST 13th STREET ANTIQUE SHOP.

\*HENRY SYMONS & CO., INC., 730 Fifth Avenue.

\*MAX WILLIAMS, 538 Madison Avenue. Prints and Ship Models.

\*PAINTED POST: ISABELLA P. IREDELL, Greenaway Lodge.

PAWLING: MRS. ALBERT E. DODGE, North Main Street. General line.

\*PITTSFORD: RUTH WEBB LEE, 72 East Avenue.

\*PLEASANTVILLE: A. WILLIAMS, 62 Ossining Road.

\*PORT CHESTER: KATHARINE WILLIS, 321 Boston Post Road.

POUGHKEEPSIE:

WALTER & DRAPER, 103 Market Street. General line.

\*J. B. Sisson's Sons, 372 Main Street. Auctioneers and Appraisers.

SLOATSBURG: J. W. WOOD, Orange Turnpike. General line.

\*SYRACUSE: WOMEN'S EXCHANGE, INC., 624 South Warren Street.

\*WARSAW: J. CAHILL.

#### OHIO

CLEVELAND:

GEORGE WILLIAM BIERCE, 8903 Euclid Avenue. General line.

HELEN DEFOREST SUTPHEN, 16001 Euclid Avenue. General line.

COLUMBUS: THE YEARS AGO SHOPPE, 67 N. Washington Avenue. General line.

NEWARK: R. M. DAVIDSON, 58 Hudson Avenue. General line.

WILLOUGHBY: IONE AVERY WHITE, 122 Euclid Avenue. General line.

#### OREGON

PORTLAND:

RAYMOND'S ANTIQUE SHOP, 705 Davis Street. General line.

THE FRENCH SHOP, 410 Morrison Street. General line.

#### PENNSYLVANIA

ALLENTOWN: MR. and MRS. M. S. JACOBS, 1236 Walnut Street. General line.

BETHLEHEM: A. H. RICE, 519 North New Street. General line.

DOYLESTOWN: MARY B. ATKINSON, 106 East State Street. General line.

ERIE: RITTERS ANTIQUE SHOP, 328 East 9th Street. General line.

MANHEIM: DAVID B. MISSEMER. General line.

PHILADELPHIA:

JAMES CURRAN, 1625 Pine Street.

\*FERDINAND KELLER, 216 South 9th Street.

POOR HOUSE LANE ANTIQUE SHOP, Emma L. Middleton, 114 W. Rittenhouse Street, Germantown.

\*MARTHA DEHAAS REEVES, 1026 Pine Street.

\*NATIONAL PATENT REED SALES Co., Drexel Building. Rush seating materials.

\*ROSENBAUGH COMPANY, 1320 Walnut Street.

\*ARTHUR J. SUSSELL, 1724 Chestnut Street.

\*POTTSTOWN: THE ANTIQUE SHOP OF MRS. M. B. COOKEROW, 265 King Street.

SELLERSVILLE: on Bethlehem Pike, IRA S. REED. General line.

WEST CHESTER: FRANCIS D. BRINTON, Oermead Farm. General line.

ZIONSVILLE: DAVID C. HIESTAND'S FARM, Lehigh County. General line.

#### RHODE ISLAND

\*EAST PROVIDENCE: MRS. CLARENCE A. BROUWER, 260 Brow Street.

\*PAWTUCKET: G. R. S. KILLAM. Clock Parts.

#### VERMONT

CHESTER: EVA C. HOSMER. General line.

MARSHFIELD VILLAGE: A. R. COLE, Main Street. General line.

MIDDLEBURY: GARDNER J. DUNCAN, 74 Main Street. General line.

TAFTSVILLE: THE OLD ATTIC. General line.

\*WINDSOR: YE MIRROR INN.

#### VIRGINIA

\*RICHMOND: J. K. BEARD.

#### WASHINGTON, D. C.

\*MRS. CORDLEY: 812 17th Street, N. W.

\*GEORGE W. REYNOLDS, 1742 M Street, N. W.

\*THE OLD VIRGINIA SHOP, 816 Connecticut Avenue, N. W.

#### WEST VIRGINIA

MARTINSBURG: G. B. STANSBURY. 213 S. Maple Avenue. General line.

#### ENGLAND

\*CHESHIRE: J. CORKILL, Rock Ferry, Birkenhead.

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683 Atlantic Avenue

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BOSTON



# A Brief Review

*of types in*

## Aristocratic Early American Chairs



*"Hepplewhite"*

**T**HE cherished possessions of our wealthy and aristocratic forebears have usually become valued heirlooms; thus it is, when the vicissitudes of fortune bring into our hands such chairs as these, we find ourselves especially fortunate.

This graceful chair of Hepplewhite design suggests in its exquisite inlay of many precious woods, that it was once treasured by some Salem skipper who himself had gathered from the ports of the seven seas, these rare and lovely woods.

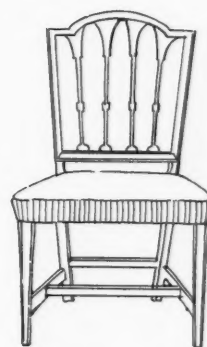
Delicate in outline and construction, the "Sheraton" bears evidence of the ideals of a skilled student of contemporary design—though 'tis of Yankee origin.

The generous proportions of the "Chippendale" indicate that here, as well as in the gay courts of London, Beauty arrayed herself in elaborate and becrinolined attire—that the pomp and circumstance beloved of old was not wholly lacking in the early days of our New England.

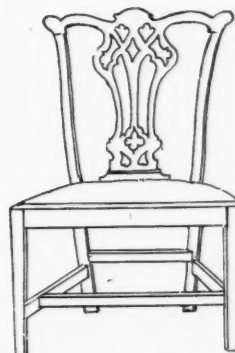
Exemplified in the slat-back chair with its bulbous turnings and quaintly dignified design, is the Knickerbocker influence which invaded New England about 1750.

*Each one of these old chairs is of unusual interest and each is worthy a collector's inspection.*

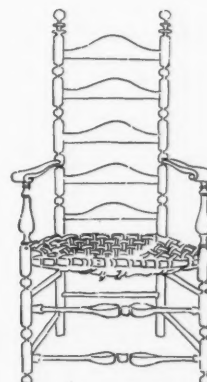
**Jordan Marsh Company**  
BOSTON



*"Sheraton"*



*"Chippendale"*



*Dutch Colonial*



## Silver of Colonial Days

**I**N Colonial days, in the absence of banks of deposit, our forefathers carried their silver coin to silversmiths to be fashioned into tankards, porringers, cups, and other household silver. This custom added to the beauty of the home and also preserved their fortunes.

The patronage of silversmiths naturally was lavish, and the art of the silversmiths rose to its greatest height. The pieces made during this time that have come down to us are beautiful in design and shape. Their simplicity of line is their greatest charm. Time, too, gives a color to silver that can never be reproduced by artificial means.

We have a delightful collection of early American silver on display on our third floor. It includes the pieces shown above, which were made by men whose names are known throughout this country wherever beautiful silver is cherished.

*The silver illustrated is as follows:*

Creamer by Paul Revere—1735-1818.  
Mug by Blowers—1710-1748.  
Tankard by J. Austin—1716-1780.  
Mug by Benjamin Burt—1729-1806.  
Beaker by Wm. Homes—1717-1783.  
Pepper by E. Winslow—1699-1753.  
Porringer by Paul Revere—1735-1818.  
Small mug by Edward Winslow—1699-1753.

You are cordially invited to visit our exhibition of old silver, china, glass and furniture whenever you are in Boston.

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